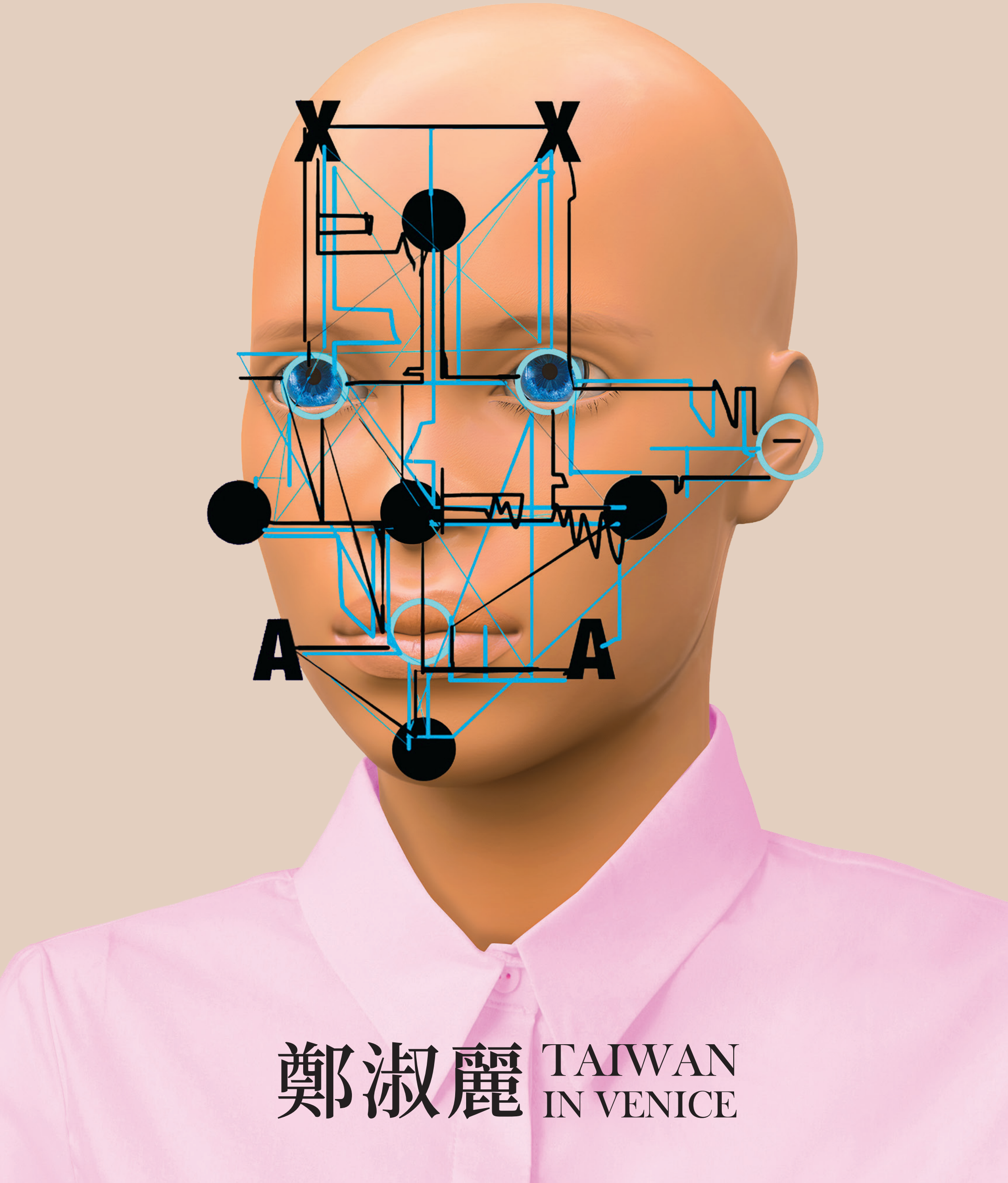
3X3X6

SHU LEA CHEANG



鄭淑麗 TAIWAN IN VENICE

La Biennale di Venezia

58. Esposizione Internazionale d'Arte

Eventi Collaterali

3X3X6

Curated and edited by Paul B. Preciado
Designed by Mieke Gerritzen and Gaun-ming Lin

臺北市立美術館
TAIPEI FINE ARTS MUSEUM OF TAIWAN

3X3X6

SHU LEA CHEANG

鄭淑麗



Curated and edited by
Paul B. Preciado

Taipei Fine Arts Museum

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Ping Lin

Director
Taipei Fine Arts Museum

Since 1995, the Taipei Fine Arts Museum has hosted the Taiwan Exhibition at the Venice Biennale. Every two years, we gather together members of Taiwan's contemporary art community to imagine the Taiwan Exhibition as an international platform, and to think strategically about its execution. For the past twelve editions, we have employed various selection mechanisms—from the open selection of artists and curators, the solicitation of competing proposals, to self-curation and, in recent years, the recommendation of a single artist through a nominating committee. These modifications in our strategy have been made in response to the evolving climate of the global art scene, while striking a balance with Taiwan's own artistic energy. In 2019, the committee took a global perspective in its search for a "representative" Taiwanese artist, and their foremost recommendation was Internet art pioneer Shu Lea Cheang, an artist with extensive international experience and a copious body of work. Following the solo exhibitions by Wu Tien-chang and Tehching Hsieh, Cheang will be the first woman artist chosen as a singularly featured artist in the Taiwan Exhibition's history.

After Cheang accepted this challenge, TFAM consulted with her and subsequently invited philosopher Paul B. Preciado to serve as curator. Preciado has worked with the artist for a long time and has developed an intimate understanding of her practice and the creative milieu in which she works. He is one of today's leading theorists regarding gender, sexuality and the body. Preciado is not only an exhibition collaborator trusted by the artist, but has experiences working as an institutional curator, able to superlatively bridge communication and coordination between the museum and the artist. In 2017, he served as Curator of Public Programs for documenta 14, in Kassel, Germany and Athens, Greece. Preciado brings unique perspective to the ideas of the exhibition, and his global vision and extensive network enhances both the breadth and depth of the presentation and discussion of the 2019 Taiwan Exhibition.

Cheang has always approached her art with a rigorous attitude. After researching into the historical context of the Palazzo delle Prigioni, the site of the Taiwan Exhibition, she proposed to make a completely new work, to transform this sixteenth-century prison into more than just an exhibition platform. Indeed, the project is tailor-made for the space, and the issues it explores are born of it: from bodily imprisonment, hegemonic domination, gender conventions and the contemporary surveillance society. Cheang has created a "panopticon" surveillance space, employing a unique "trans punk" narrative and a specific method of audience intervention, she invites the viewer to imagine a new vocabulary and means of liberation. Preciado, meanwhile, leads us to another disciplinary space in Venice—the outer island of San Servolo, which once served as an asylum for the mentally ill in the eighteenth century. Here, he will gather thinkers, social activists, commentators and filmmakers to open up a debate on the issues raised by the exhibition, through performances, dialogues and readings, offering further ground to the works' theoretical contexts.

I wish to thank the artist and the curator, as well as the technical team Cheang has organized, including the Department of Mechanical Engineering at Tatung University, for their innovative contributions on a technical level. In addition, I express my gratitude to all the writers who contributed to this catalogue, and to all the participants taking part in the public event. Many thanks to Digital Minister Audrey Tang for her contribution to the exhibition discussions. Most importantly, I thank those deeply experienced members of our art community who have offered their recommendations, support, and strategic thinking throughout the entire project.

We congratulate the Taiwan Exhibition on this next chapter in its history, allowing the international community of the Venice Biennale to once again encounter the work of a Taiwan-born artist, while presenting a new and richer form of expression.

館長序

林平

臺北市立美術館
館長

本館自1995年起主辦威尼斯雙年展台灣館，每兩年一次彙集收攏臺灣當代藝術界對台灣館作為國際平臺的想像，針對辦理模式進行策略思考。回顧爬梳過去十二屆的參展機制，從公開徵選藝術家、公開徵選策展人、邀請比件、自行策劃，到近幾年透過提名委員會推薦單一藝術家參展形式，每一階段的策略調整是對於當代藝術發展局勢的回應，也是對於臺灣自身藝術能量的權衡。本屆提名委員以全球視野思考「代表」藝術家，鄭淑麗作為全球網路藝術的先驅，以其完整的國際經驗及綿密的創作網絡成為推薦首選，繼吳天章、謝德慶之後代表參展，成為台灣館推舉單一藝術家參展以來首位女性藝術家。

在鄭淑麗接受這項挑戰後，本館與她共同商議，邀請與她有長期合作默契並理解其創作脈絡的西班牙哲學家保羅．普雷西亞多（Paul B. Preciado）擔任策展人。普雷西亞多是今日性別、性與身體研究的思想領袖之一。他除了是藝術家信賴、共商展覽的對象外，並擁有擔任機構策展人的經驗，成為本館與藝術家溝通協調最好的橋樑。普雷西亞多為2017年卡塞爾文獻展公共活動策展人，對於展覽議題的連動與延伸操作，有諸多新意及獨特觀點，其所挹注的國際視野與人脈，為本屆台灣館的議題鋪陳討論帶來廣度與深度。

鄭淑麗對於創作秉持一貫嚴謹的態度，在研究台灣館展場普里奇歐尼宮（Palazzo delle Prigioni）的歷史脈絡後提出全新的創作，讓這個

16世紀的監獄場景不再只是展覽呈現的平臺。反之，展覽是為它量身訂做、議題因它而生。從身體監禁、霸權宰制、性別成規、到當代的監控社會，鄭淑麗打造「全景敞視」的監視空間，透過獨特的「跨龐克」（trans punk）影像敘事手法，以及觀眾介入的方式，邀請觀者想像新的語彙及解放方式。策展人普雷西亞多更進一步地帶領我們到威尼斯18世紀的另一個規訓空間——聖塞沃羅島（San Servolo）。在這個曾是囚禁精神病患者的外島中，他集結了思想家、社運人士、評論者、電影導演，透過表演、對談、朗讀等形式，進一步開啟對於展覽的辯論，提供展覽更多的文本脈絡及深厚底蘊。

在此感謝策展人、藝術家，以及她所籌組的技術團隊，包括大同大學機械工程學系在技術層面的提案與創新，讓展覽的概念透過科技的介面順利呈現。同時也對於本專輯的寫者及所有參與公共活動的表演者致意，感謝數位政委唐鳳在展覽議題討論及傳播上的援助。最重要地，感謝藝術界經歷豐富的委員們對整個計畫方向的推薦、支持與戰略思考。

預祝本屆台灣館再創新頁，讓國際藝術社群再次聚焦這一位臺灣出生的藝術家，也同時豐富台灣館在威尼斯雙年展中的面貌。

Inhabiting High-Density Realities: On Shu Lea Cheang's Artistic Language

Matthew Fuller



Every artist who is an artist asks themselves the question of what an adequate artistic language for today might be. This is a vexing question and one that has multiple translations. Some of these translations can be set out as: What does it require to accurately perceive the world as it is? What is the force of being in the present that drives certain things to manifest? What needs attending to, with what kinds of alertness? And as such, what is the relation of art to other kinds of knowledge and perception? In turn, we may ask, what needs to be made, what compels itself to being, so that we can have some recognition of the present as it unfolds? And what is a language, such that it can be fully participated in—surely it is not only a series of rules for allocating the position of symbols?

This chain of questions is complex and multiple—and unending. Each of these ways of framing are in themselves unsatisfactory. They require reworking, testing, rephrasing, and parsing again through the question of how they translate. One of the classical modes by which artists assemble such questions is by working, openly and carefully, or wildly, to achieve a saturation of all possible means of attention and perception until something resolves. There is no sense of a limit to the condition of such work. It is also a deadly problem.

When we ask the question of what artistic language is adequate for the present, there is a double movement. Firstly, one asks what the contemporary condition is, and at the same time, elaborates on the conditions by which such a proposition can be made, as in the language by which it can be described, changed, become more intense, more sober, more joyfully or more curiously lived. What is it that is missed in the present which goes unmarked? What in turn would make sense or be a way of making sense?

This double movement spreads out in myriad directions—art is a river with two mouths. Some artists, perhaps wisely or with undue caution (depending on their significance) attempt to address (or evade) art by condensing the domain and the means of its search into a certain set of approaches that become all the more

tightly defined. Such tightening, it is hoped, becomes a process of clarification.

Mitigating slightly against this, but raising the stakes of the game, is what artists have a problem with, and the advantage that they are not simply and solely dealing with language per se but with the whole of culture. That is to say, with all of the ways of being, knowing, and doing. One such way in the present is the condition in which computational structures start to work their way into the veins of culture more broadly. Meanwhile, amidst this state of doubling, recursivity, and transformation, we can recognize the condition of heterogeneity as a fundamental aspect of the present. This is not an absolute and incoherent heterogeneity but one within which we have to find the as yet unuttered urgencies and exigencies. This is a heterogeneity in which everything is understood to be multidimensional, but by no means "relativist," and which is open to the subtleties of inquiry. The work of the artist is to refine sensibility to this condition, and sometimes, contradictorily so, to intensify it to a point of quintessence. An effect of this latter movement is sometimes to render something palpable with the finesse of great simplicity, audacity, or even crudeness: for instance, articulating in a direct and uncompromised manner something palpable and essential about the movement of an idea through its possible permutations and the aesthetic and other conjunctions that give rise to its coming into being.

Here, there is a setting up of a dialogue between the complexity of gestation and the crudeness or rawness of expression. Such movements in a work bear comparison with some of the most ancient principles of the arts present, for instance, in ceramics, calligraphy, and cuisine. But they may also be traversing in their complex rawness through the highly systematized languages that have culturally accreted around technologies, sexualities, genders, etc. Such accretions may be composed of immense concatenations of traditions, assumptions, scientific and quasi-scientific figurations, techniques of perception and knowledge, as well as highly ramified,

vulgarized, dreamy or brutally direct conjunctions with other meaning-making systems, such as those of commerce and bodily sensation and its processing.

Artworks then become multidimensional complexes of interactions between highly variegated, often stratified, and profoundly internally differentiated systems for the articulation of meaning and force. As such, they show, by an understanding of the subtlety of gesture or inflection and by the precision of what is brought together, how substantial effects can come about. Every conjuncture in these complexes of interaction carries with it a penumbra of virtualities. These implicit capacities for other comings into being focus attention on the actual choice or movement that has or is being made. But they also ramify the texture of the contingency and systematicity of the coming into being of the work: the interactions from which it arises. In this state of movement, attention is paid in a particularly heightened way to the precision or the thusness of an event, a pattern of recording, the grain of a technology, or the plosiveness or serenity of a certain conjunctural formation or aspect. There is a multiple movement of ramification and precision in these movements, both honing down the work and opening it up.

Within such a condition, artistic agency may be gained by entities, effects, and processes that are sometimes uncannily outside of human sensorial capacity. Artists have traditionally sought for ways of giving body and force to the unuttered, partially sensed, the whispered, the unspeakable. In doing so, they may make alliances with the forces of the universe that have other measures than control: a mastery of the art of being unmastered; a sensitivity to the detail and vast movements of the cosmos; and what writhes, creeps, and grinds within it, from the most ostensibly material to the most putatively abstract.

Shu Lea Cheang has made this condition a space in which to live. In this state of being, a mobile set of concerns including sex, futures, gender, ecology, money, media, and food combine in a highly differential manner, with a set of open working methods. These

encompass film, installation, online work, social processes, and direct intervention in the sociopolitical, technical and aesthetic systems, and the imaginaries which co-compose them. As well as having her own particular aesthetic concerns that are elaborated in a range of artistic languages, Cheang's methods also include creating contexts for the development of artistic languages to emerge. That is to say, she operates at the level of collective individuation in which art and the consideration of its adequacy to the present can be arrived at. Such work implies that there is also an aesthetic of collaboration to be found—an activity core to her work—for instance, in the creation of common platforms or in the curation of the work by other artists, technologists, and musicians with whom she works. Such platforms also establish a condition in which duration begins to operate as a dimension where a work unfolds and finds itself, and in which processing the question of the language of a project becomes part of the palpable working method. The latter is especially true of the projects that, as we will see below, operate through multiple stages. Alongside key concerns (the exploration of sex and ecology, the probing and development of digital media, and the broad swath of imaginaries that accompany it) which have been core to Cheang's work for over three decades. In this essay, I want to map out some of these tendencies, both of her aesthetic concerns and the complexes of languages and drives she brings together to work on them.

Brandon (1998–99) is one of the key projects of art on the Internet that stems from the explosion of activity in this field during the late 1990s.[1] The work is a memorial to Brandon Teena, a Nebraska trans man who was raped and murdered in 1993.[2] The project aims to tell something of his story and to establish a space for rebellion against the annihilating forces of social normality.

Brandon was designed as a platform for a year-long narrative, with versions occurring on a video wall in the Guggenheim's SoHo location and at De Waag Society for Old and New Media in Amsterdam;[3] a later, 2000 spin-off from the project also appeared as

a street projection in the First International Transgender Film and Video Festival at the Lux Cinema in London. The project began as a complex website with five interfaces: "bigdoll," "roadtrip," "panopticon," "mooplay, " and "theatrum anatomicum." As a characteristic platform project, there are numerous contributors to the overall work orchestrated by Cheang, who draws on science fiction, cultural theory, the language of MOO (Multi-User Dungeon, Object-Oriented) and Internet Relay Chat, law, and transgender studies. There is also a sense of Cheang's project being made out of and becoming an uncanny alliance. In part this was due to economic necessity: the development of temporary consortia to pull together a patchwork of budgets, timeframes, expertise, and facilities. But the collaborative impetus had its own aesthetic interest too. The polyphonic layering and exploration of both a conjoint and disjoint space of operations, pages and pop-up windows, involved a number of different ordering structures and an information design that shifts across pages—this was a time before the large-scale centralization and standardization of the World Wide Web, a time when there was an inevitably partial sense of free address to others, whether those others be persons or machines.

The website brought together different organizing schema within the five interfaces, along with historic and current personae, stories, court cases, avatars. Such a site was (back when dial-up access to the Internet was standard) considered to be extremely large, disconcerting, and indeed saturated in terms of the information it presented. An interest amongst other artists working on the Internet at that time was to create projects of multiple sites and pages which somehow hung together and produced a sense of an event, conspiracy, or cultural wave out of the interaction of numerous perspectives. Part of the surprise of the hyperlink was that it could create a connection between not only opposing positions but also the slyly tangential, which might take the user down some intriguing rabbit holes—many parallax views create a disjointed whole out of their potential intersections.

Brandon, indeed, works across multiple interfaces in order to show how an event comes into being as a polyphonic becoming; an aspect which was amplified by the live events held as part of the project over 1998 and 1999. These attempts to create and then saturate a discursive space with a chorus bear some interesting similarities to the online opinion-rigging techniques that we see today, yet their production involved no action by automated processes, rather each link and connection had to be hand coded.[4] The recent reconstruction of this artwork by curators and computer scientists has been equally marked by a technical ethos of multiplicity: commenting and rewriting code is done in a meticulous way that also folds prior versions of the work into the new composition.[5]

This work at the end of the twentieth century laid the grounds for what would follow: an elaboration of the method of the platform; a systematic address of the technologies of sex; and a feminist, queer, science-fictional, and always humorous reworking of the conventions of pornography. These productions began with the 2000 feature film *I.K.U.*, premiering that year at the Sundance Film Festival. Using the conventions of cyberpunk-era science fiction and bearing not a little resemblance to cheaply made and schlocky entertainments such as *Power Rangers*, on the one hand, and psychedelic porn, on the other, the film is a B-movie heaven of hyperdramatic encounters, overextended cuts, combinatorial workings through scenes of explicit sex, and an extended meditation on the relations between bodies and data. Orgasm data is collected by the androids' hard drives and made into chips for inserting into mobile phones for download. This data becomes a commodity that can be bought and reexperienced.

In this project, and in others that follow, there is a close interweaving of biology, technology, and politics. Sex is a sequence of wet abstractions where programmatic operations tangle with a deep tissue of structures, control, and sensation. Abstractions flow in the opposite direction too: gender formats become flesh, idealizations transmogrify into quasi-organs. It is a form of hungry inquiry whose

questions may menace or may dilate with a tangential and surprising joy that teeters on a scalpel's edge of submission to a corporation or a state.

Following on from *I.K.U.*, *UKI* is an ongoing series of projects that involve two strands: a platform for postporn performers, feminist, and queer subjects, enacting sex as a resistant cataclysm; and an "interruptive cinema" (currently in development), where the audience interferes with the narrative. In a recent iteration, *UKI Virus Rising* shown at the 2018 Gwangju Biennale, the project becomes an installation in a red-tinged room: a stream of immense red cells swarm and circulate as a projection on the floor, while on the wall a view from a camera moving over a generated landscape of overlaid circuit boards rises up to reveal a floating body being caressed and entangled by metallic forms—the precious laboratory object of the GENOM Corporation.[6] A sparse number of generic figures roam the cityscape of the motherboard. These are variant avatars of Reiko, a redundant *iku* (Japanese slang term for "orgasm") coder becoming electronic waste. As Reiko tries to reboot themselves by scavenging components and code, their bodies undergo uncanny transformations, encysting new organs, arguing with their uncooperative prostheses while sorting components, and learning to disappear. This frantic scavenging has reciprocal effects in the experimental floating body: Reiko encodes an I.K.U. virus that begins to spread and infest the precious specimen.

This project is in dialogue with Cheang's most recent feature film *Fluidø* (2017), which works the motifs of postporn performance into a science-fiction story line that sees the HIV virus mutating into a pleasure-giving drug; the virus is prohibited, leading to a thriving black market, one worked by a panoply of characters that form her familiars. *Fluidø* confirms Cheang's status as the artist laureate of the orgasm. The orgasm in the film is abstracted and migrates from a bodily event into something that has technical and numeric dimensions. It traverses and is transformed by the conditions of representation on screen, through gendered and postgender imaginaries,

through the turbidity of bodies. Typical of her articulation of the transformation of something raw into something drastically sophisticated and back again, the orgasm becomes intercepted and reformatted by other structures that can be registered or translated at the level of codes. The interpretative regime of information that was inaugurated by mathematician Claude Shannon is crucial here, for it allows, at least conceptually, to see an integration of technologies and bodies within a single framework.[7] While this schema has so far failed to cohere as a totalized whole under a singularly encoded axiom, the multiscalar landscapes of cells, codes, interpretations, and the rebellion that Cheang inhabits can be named the terrain of art, a strange transmogrifying loop within systems of recursion.

Also brought together in this state are city spaces and the particularities of geography, something Cheang works with in a number of projects. A queer geography of Madrid is layered together in *Wonders Wander*, commissioned for Madrid Pride 2017, for example. A complex terrain is assembled in the work by using the city as its starting point and a smartphone app as its crucible. It is a map commemorating resistance and memorializing victims of anti-trans and homophobic violence that marks the joyous yet fraught period of La Movida Madrileña, following the death of the dictator Franco. As well as drawing on the stories of inhabitants, Cheang's characteristic science-fictional multitudes come into life on the screen: the city is revealed as one of migrants, crips, queers, lovers, post-families, dreamers, and other abjurers of boundaries and inventors of work-arounds.

This sense of wandering in a space which is at once informational and uses the open Internet as a guiding principle for navigation is something that builds on a series of "Net Nomad" projects developed by the artist in the 1990s. Here, Cheang launches herself into the space of the nets, roaming the world and documenting her travels, finding routes and the means to travel via blagged and hustled connections, throwing life through the window onto the screen. *Buy One, Get One*, made for the NTT InterCommunication Center

in Tokyo in 1997, for example, involves a custom-made "bento" case for a laptop and other travel accoutrements such as a webcam and a modem.[8] It becomes the means to both make and record a journey.[9]

Today's autofictional industries of self-documentation could be said to have their roots in such experiments. Technology allows for the imaginal untethering of subjectivities. Today, when activities such as photographing the meals one eats or tracking the places one drifts through are all sufficiently formatted to each have their own allocated surveillance business, it is difficult to imagine back to a time when such a thing was indeterminate. The idea of the log adapted from programming practices (in which a record of changes to code are annotated) is a record of activity, jumbled and meandering, thick with the impasto of compression algorithms squeezing juicy pictures down thin copper wires. Like much of Cheang's work of this era, a grid of jumpy animated gifs cycles brightly between shots linking food, sex, and technology, and at the same time, there is a probing of the world, questioning its components and reassembling them on the basis of the trajectory of a life, one vector in the myriad of networks.

The search for a structuring imaginary not only afflicts artists. On the Internet other formulations have been assembled as explanations of this data system, such as the North American settler idea of the homestead (small plots of land are parceled out piecemeal to later become aggregated into ranches).[10] Throwing oneself through the chat window to become a nomad was a decisive retort to settler metaphors. Free software programmer Audrey Tang remarks during the press conference for the launch of Cheang's *3x3x6* that new informational systems allow for the linking together of spaces in novel ways, and via action grammars that are sufficiently plastic to allow for new kinds of spatial and societal compositions.[11] Tang suggests that previously in our understanding of space we only had certain laws of physics to work with, now we can overlay multiple subsets of the universal machine imagined

by mathematician-turned-computer scientist Alan Turing to form a superset of all possible symbolically describable functions. This second layering supplements physical systems with those of code and, thus, great generality and possibilities of plasticity. Like the spaces opened up in the city of *Wonders Wander*, society can be reinvented by the addition of enough supplementary topologies, enough protocols and spaces of learning and experiment, that the center of gravity shifts. And the version of a society guided by austerity, war, closed borders, and a permanent state of terror might just become something of a minor interest.

The vista opens up for the possibility of a topological ethics of pluriversity, where each dimension of a problem, condition, entity, or process is understood to be inherently multidimensional, as well as being worked on in the figuration of such an ethics. The work comes into composition within conflict, but also through imagination, yearning, education, and self-management. Cheang's first feature film *Fresh Kill*, which premiered at the Berlinale in 1994 and was shown at the Whitney Biennale the following year, sets out something of a version of this work. As a mountainous volume of ever-increasing consumer and e-waste threatens to swallow Staten Island in New York City, a quirky cast of misfits and miscreants scrabble to thrive amidst the mayhem. The artwork has affinities with the quick and dirty early films of John Waters and the activist video collective Paper Tiger Television, of which Cheang was an active member.[12] Just as the inhabitants of the world conjured up by *Fresh Kill* struggle to thrive in adversarial ecological conditions, the making of the film works against the constraints of time, resources, and equipment to bring itself into being. This question of ecology emerges with full force in Cheang's later work: an ecological concern with the conditions of media that leads to a strand of projects, which firstly take on the question of common digital resources, then that of money and alternative currencies.[13]

A key work of the first concern is *Kingdom of Piracy*, a collaboration with Armin Medosch and Yukiko Shikata, brought online in

2002. This platform was set up as a four-year-long series of explorations of the condition of piracy, the sharing of digital files regardless of their relation to structures of ownership, and the wider question of the possibility for an economy of plenitude in the era of the digital copy. *Kingdom of Piracy* sought to explore the ways in which traditions of copying and free reproduction drawn from non-Western sources might provide new conditions of access. The project grew to involve numerous artists. It also met a certain amount of controversy when the initial commissioning entity conformed to political pressure—the question of piracy disappeared in a fog.

Piracy continues to be a necessity for access to culture, technology, science, and knowledge in the present day. Indeed, one can readily see how it has been foundational to the formation of apparently legitimate structures, such as YouTube, as well as less resourced platforms, such as Sci-Hub. It is the systematic attempt to tease out what is specific about a borderless approach to the properties of the intellect that marks the significance of this project and the materials it assembles. As such, the *Kingdom of Piracy* is nonuniform. In the intentional ventures into collaborative authorship, it is made up of the overlap of boundaries and side-effects, of surpluses and spills. The work is also a reflection of the unintentional consequence of the predominance of the digital, in which free circulation is more efficient in many ways (but not all) than those associated with property and privation.

Sensing some of the ways in which economic structures in themselves have a complex array of aesthetic dimensions is to render them "open" at certain scales of description. These include: the inscribing and recording of valuation and revaluation, abstraction and compression, and action at a distance; the reorganization of relations between persons and things; the condensation of experiences and lives into lines and matrices of symbols that in turn engender further wagers on the capacities of abstraction; different kinds of transfer and movement; a dance of hands and tokens and minds and needs and desires; a shifting kaleidoscope of symmetries

and asymmetries of information and power; a capacity for violence and generosity incipient in all arrangements of inclusion and disclusion; and, at least, a capacity for unfinishedness and provisionality.[14] Money, such tokens, is also "filthy"; it can be "dirty," or conversely "laundered" as such; it also contains a subsoil relation to ecological dimensions. Some of these aspects are traced by Cheang and her collaborators, including Ricardo Dominguez and Tovey Halleck, in a series of works that link ecological concerns to new imaginaries of technology. In a valuable essay on Cheang's work, Medosch notes how many of her projects in the twenty-first century operate as a kind of real-time science fiction.[15] In this collaborative project, a scenario for social change is set up and performed, enrolling members of the public, the rumor networks of the city, and the imagination of those who happen to catch a glimpse of a possible world coming into being.

In *Garlic=Rich Air* (2002–03), an open truck containing 10,000 or so bulbs of garlic tours New York City, offering to exchange one bulb for wireless Internet access. At this time wireless had not yet stabilized as a technology—though many artists and activists were proposing open forms of technology that privilege community access.[16] *Garlic=Rich Air* and a later project *Agliomania* (2008–10) coupled this situation with the idea of a postcrash economy in which garlic might become gold standard. Whether this work anticipated the 2008 crash or brought the then contemporary Argentine crisis to the streets of New York is open to question, but it did create the space for a fabulation of an alternate economy based on tasty plants and an air of wild signals. The airwaves were figured as a commons and trade was rejigged as a form of a general, if slightly disconcerting, gift from all to all. Such projects set up a means for a city to check itself. People stop and ask what is happening. Once they find out, they then have to ask, well, if this is happening, what else must be going on? At this point, the flickering between artwork and the restaging of reality starts to work. People do a double take, not at the work but at what they thought they could take for granted.

Meanwhile, back in the future, another version of the project, *Rich Air 2030*, of the same year 2002–03, sees stock markets based on garlic rise and fall in a parallel fictional capital.[17] The future was, in other words, ambivalent. The trading forms might be the first creepers of an ecological utopia finding their way into the present, but they might also be the early glimmerings of a new mode of corporate life-form made up of organs of code, garlic sap, high-bandwidth belief systems, and new regimes of stimulus-response. The future they stage, a coming into being in the crises of the present, is one that is already being pulled in multiple directions. To act in such a future is to act in the present.

Less fantastical or, as one might say, working by the fiction of being more practical is a series of projects that set up systems for composting in certain city districts. For instance, *Composting the City* (2012), is a distributed system of bins to aggregate compost from restaurants and households. Food waste was monitored by technological systems measuring moisture and other levels that could be viewed online. Key participants were worms, technologists, and the people who process and eat food. The gathering and moving of waste become a visible part of the dance of the city. Here, the palpable coming into being of a future is aligned with the formation of a technology that has yet to become stable, and thus requires the hackery involvement of the imagination. This moment of invention before a system is taken for granted, and how it slots into the background of everyday life is important to sustain. Maintaining the question of how ecologies work in relation to a city's parallel "unnatural" ecologies is to ask how the collective is able to compose new languages that redescribe the inevitability of entropy. At the same time, a parallel project *Composting the Net* (2012) animates the archives of mailing lists for the discussion of net culture.[18] Whereas the debate on such things has often been about the question of preservation and storage, Cheang presents us with the archive as a series of written lines flowing over each other and breaking down into clusters of individual characters, which then accumulate as soil at

the bottom of the computer screen—from out of this textual humus, new sprouts grow as animated plants.

It might be construed that the latter is liable to being read as unusually illustrative, but this ecological dimension is coupled with the development of another platform and a further shift of agency. In association with Franz Xaver and Taro of Stadtwerkstadt artists' space in Linz, along with long-term collaborator Martin Howse and others, Cheang recently initiated a network of artists working with fungi: Mycelium Network Society (launched at Transmediale in 2017). The question of combining the networking capacities of fungal mycelium, including the substance's ability to communicate via chemical transmission, is speculatively joined with radio networks.[19] Adding a medial dimension to a long-established species, with advanced networks of its own, is to provide a new language for thinking the cybernetic organism as fungus. A question the work raises is how does the mycelium, given all the other dimensions it lives amidst, begin to interact with the interferences and consistencies of the electromagnetic dimension to which it has been introduced? One might say that this returns us to the question that this essay began with, but at a different scale: How might we form a life in the context of a present where the media is part of its ecology?

This question of how to make a life is a persistent one for Cheang, who has staked her being on the capacity of networks to make connections. It is also something that arises in the last of the series of works that I want to touch on here. The *Locker Baby* project (2001–12) has three parts: *Baby Play* (2001, exhibited at NTT [ICC], Tokyo), *Baby Love* (2005, commissioned for Palais de Tokyo, Paris), and *Baby Work* (ZERO1 Biennial 2012, San Jose). The baby concerned is a generic, pink, almost plastic-looking template for a baby. It is a baby that is cute in a certain minimally featured way, but it is also slightly menacing in its lack of individuating features.

This figure of the baby becomes a table football player in the first installation, with a transparent adult-sized body. In the second

work *Baby Love*, a team of six babies sit in giant teacups that move and circulate like fairground bumper cars while playing MP3 files of love songs, which can be added to by online participants—the babies share a wireless local area network. Adventurous members of the audience may elect to sit inside one of the teacups along with a baby and steer the vehicle. In *Baby Work*, the figure of the baby is transposed onto the audience. Their task is to enter a room of e-trash, the discarded keys from broken keyboards, and assemble them onto a panel that generates sounds according to the arrangement of keys. The baby figure is also an animation that bashes at the keyboards, continually breaking the keys. This baby stands in for the id, the untrammeled desire that finds its format on the Internet. But the baby is also to be found in the patient work of reassembling e-waste into new compositions. In a sense then, we can say that this combination condenses many of Cheang's concerns. As we make our lives in these landscapes of e-waste and dreams, while finding languages with which to express and to consummate desire, the precise sorting of the trash remains immediately necessary.

1. For documentation of aspects of this activity, see Marco Deseriis and Giuseppe Maano, *Net. Art: L'arte della connessione* (Milan: Shake Edizioni, 2003); Tilman Baumgärtel, *net.art: Materialen zur Netzkunst* (Nuremberg, Verlag für modern Kunst,1999) and *net.art 2.0: Neue Materialen zur Netzkunst* (Nuremberg: Verlag für modern Kunst, 2001); Rachel Greene, *Internet Art* (London: Thames and Hudson, 2004); and Josephine Bosma, *Nettitudes: Let's Talk Net Art* (Rotterdam: NAi Publishers; Amsterdam: Institute for Network Cultures, 2011).
2. Rhizome's "Net Art Anthology" includes the restored version of Shu Lea Cheang's *Brandon* (1998–99), https://anthology.rhizome.org/brandon.
3. The organization is now renamed Waag, Technology and Society.
4. See, for instance, the description "immersive influence ecosystem" in the report by the cybersecurity and brand management company New Knowledge, "The Tactics and Tropes of the Internet Research Agency," 2018. Analysis of related campaigns under the auspices of other countries outside of the US have yet to be made public.

5. This is a remarkable project in its own right as it uses a number of techniques to restage the original interactive artwork by applying emulations of the software in use at the time of its initial creation; the project crucially makes these techniques accessible online. See Deena Engel, Laurel Hinkson, Joanna Phillips, and Marion Thane, "Reconstructing Brandon (1998–99): A Cross-disciplinary Digital Humanities Study of Shu Lea Cheang's Early Web Artwork,"*Digital Humanities Quarterly* 12, no. 2 (2018).
6. See footage of the three-channel installation *UKI Virus Rising* (2018), Gwangju Biennale on Shu Lea Cheang's YouTube video channel, accessed January 8, 2019, https://www.youtube.com/watch?v=oEo5hAVK6G4.
7. Claude E. Shannon, "A Mathematical Theory of Communication," *Bell System Technical Journal* 27 (July / October 1948): 379–423 and 623–56.
8. This theme arises again in the computers designed for the wireless access project *Take2030* (2005), with Alexei Blinov and Ilze Black.
9. The project is nominally archived online, see the NTT InterCommunication Center website, http://www.ntticc.or.jp/en/archive/works/buy-one-get-one.
10. See Howard Rheingold, *The Virtual Community: Homesteading on the Electronic Frontier* (Cambridge, MA: MIT Press, 2000).
11. Launch event for *3x3x6*, "Democracy in Transition: Freedom, Art, and Cooperative Action in the Fourth Industrial Revolution," discussion between Audrey Tang, Paul B. Preciado, and Shu Lea Cheang, November 27, 2018, accessed January 8, 2019, https://www.youtube.com/watch?v=DtMXEzF02Ow&feature=youtu.be.
12. Paper Tiger Television online, accessed January 8, 2019, http://www.papertiger.org.
13. Shu Lea Cheang has been active in generating public debate and information on this issue. See, for instance, the *MCD* magazine for digital culture that she edited, *MCD#76: We Grow Money, We Eat Money, We Shit Money* (2015).
14. For a further elaboration of such themes, see Marina Vishmidt, *Speculation as a Mode of Production* (Leiden: Brill, 2018).
15. Armin Medosch, "Greening the Network Commons," *The Next Layer*, June 10, 2013, accessed January 8, 2019, http://www.thenextlayer.org/comment/358.html.
16. At certain points these groups were both technologically and ideationally ahead of the larger corporate players, who later attempted to standardize and bulldoze the airwaves. See, for instance, the work of the groups Consume and spc.org in London, both of which Shu Lea Cheang was in active communication with.
17. See the *Garlic=RichAir 2030* website, http://garlic03.worldofprojects.info. Rhizome in New York restaged the work as part of their "Net Art Anthology" series in January¬–May 2019.
18. Shu Lea Cheang, interview by Annet Dekker, *AAAAN.net*, part of "NetArt Works: Online Archives," May 12, 2012, accessed January 8, 2019, http://aaaan.net/shu-lea-cheang-composting-the-net.
19. See Peter McCoy, *Radical Mycology: A Treatise on Seeing and Working with Mushrooms* (Portland, OR: Chthaeus Press, 2016).

棲息於高密度現實
鄭淑麗的藝術語言

馬修·富勒



每位真正的藝術家都會自問：什麼藝術語言最適合今天？這個問題令人困擾，且有多種解讀。其中一些解讀可以這樣表達：如何才能準確地感知世界本身？「身處當下」（being in the present）究竟具有什麼力量，能驅使某些東西彰顯出來？什麼東西需要關切、而表達這種關切需要具備怎樣的警覺性？同時，藝術與其他種類的知識和感知之間，究竟有什麼關係？相應地，我們可以追問，什麼東西需要先被創造出來、什麼東西需要讓自己先形成，才能讓我們透過這種東西，在「當下」展開的時候，看見這個「當下」？此外，什麼語言能讓人完全參與到這個語言中去？顯然，這種語言並不只是一套用來規定符號如何排列的規則。

這一連串問題複雜、多樣，且無限延伸。無論用哪種框架來表述這些問題，都不令人滿意。我們需要考量如何解讀它們，從而修正、測試、重新表達這些問題。藝術家集中呈現這些問題的經典方式之一，就是創作：開放式的、仔細的，或是狂野的創作，嘗試所有方法去專注、去感知，直到事情解決。這樣的創作在條件上不設限。同時，這也是個極大的難題。

什麼藝術語言最適合「當下」？這個問題涉及到一種雙重動作。首先，我們是在詢問何為當代情勢；與此同時，我們在這樣問的時候，也是在詳細說明，什麼樣的情勢才能讓這種語言更好地描述、改變「當下」，使之更強烈、更清醒，或是可以更愉悅地或更好奇地被體驗。在這個沒有被彰顯的「當下」中，什麼被錯過了？相應地，什麼東西會具有意義？什麼方式會產生意義？

這個雙重動作向無數方向延伸——藝術這條河有兩個河口。一些藝術家，要麼出於智慧，要麼是因為過分謹慎（這取決於他們的地位），在試圖處理（或迴避）藝術這個問題的時候，常常把探詢的範圍及方式壓縮成一套特定方法，而這些方法還會變得日漸侷限。但他們希望這種侷限會讓問題變得簡明。

換一種較為溫和，但同時又給問題加碼的方式來看，可以說藝術家們面對的困難——或者說優勢——在於，他們要處理的不僅僅是語言本身，而是整個文化。也就是說，他們要處理存在、認知和行事的所有方

式。在當下，他們要處理的方式之一，就是計算結構是在怎樣的情勢下開始在更大範圍內逐步深入文化脈絡的。同時，在這種重疊、重複和變化的狀態中，我們可以看到，異質性已經成為「當下」的一個基本面向。這種異質性既不絕對，也不雜亂，但在這種異質性中，我們必須找到尚未表達出的急迫與危急。在這種異質性之內，每樣事物都被認為具有多維度，但又不是「相對論」意義上的多維度，而是指要對一切細膩的探詢都保持開放。藝術家的工作就是提高對這一情況的敏感度，而且頗為矛盾的是，有時候還要加強這一情況，使之成為典範。這後一種動作的效應，就是有時需要以極其簡潔、大膽，乃至原始的手段來栩栩如生地表現某些東西：例如，以一種直接的、不妥協的方式，把一個理念發展軌跡的某種明顯精髓表達出來，追蹤它的種種組合可能性，以及催生它的美學及其他前提條件。

在這裡，在醞釀的複雜性與表達的粗獷或原始之間，建立了對話。作品中的這類脈動與某些藝術形式（例如，陶瓷、書法，及烹調）所遵從的最古老原則之間，具有可比擬性；但同時，這些複雜且原始的脈動，也會與高度系統化的語言交叉，而這些語言是與技術、性、性別等文化維度共生在一起的。這些共生體系本身可能承載了傳統、假設、科學及準科學表述、感知技能，以及知識技能等等眾多相關事物，並與其他意義產生體系（例如，商業體系以及身體的感官、處理體系）之間有著枝節叢生的、庸俗化的、夢寐般的，或是粗暴直接的聯結。

藝術作品於是成了多維度的複雜體，承載了意義表達及力量表達體系之間的互動，而這些體系高度駁雜，往往已層級化，且在內部具有深刻的分化。這樣的藝術作品顯現出，藝術家如何透過對姿態或變化的微妙理解、透過精確表達作品內容，來取得強烈效果。在這些複雜體的互動中，每個連接點都帶有虛擬因子的陰影。這些隱含的力量可以催生其他事物，但在具體作品中卻聚焦於藝術家已做出或正在做出的實際選擇，或是聚焦於已出現或正在出現的動向。但同時，這些隱含力量讓作品在成形過程中伴隨的偶然性和系統性具有多重可能：作品就是在這樣的互動中誕生的。在這個運動狀態中，藝術家常常全力聚焦於某個事

件、某種記錄模式、某項技術的細節，或是一個特定的連結構造或維度的爆發或靜寂，考察它們是否精確，是否具有真實本質（thusness）。這些動態過程中蘊含了衍生性及精確性的多重動向，一方面讓作品簡化，一方面又讓其開放。

在這樣的情況下，藝術能動性（artistic agency）可以出現在種種實體、效應及過程中——詭異的是，這些實體、效應和過程有時來自人類感官能力之外。傳統上，藝術家們探尋種種方式，讓未被表達的、模模糊糊感受到的、被呢喃低語抒發的，以及難以言說的一切獲得實體、獲得力量。在這樣做的時候，他們可能要與宇宙中不受控制的力量結成同盟：他們要掌握「不受掌握」這門技藝，要對宇宙的細節和宏大運動都具有敏感度，要能識別宇宙中有什麼在痛苦扭曲、蠕動、翻攪，不論是看似最具物質性的東西，還是假想存在的最抽象的事物。

鄭淑麗把這種狀況變成了生活的空間。在這種存在狀態下，一整套動態的關注點，包括性、多重未來、性別、生態、金錢、媒體，以及食物，被以高度差別化的方式與一套開放式的創作手法合在一起。這些手法包括電影、裝置、網路作品、各種社會過程，以及對社會政治、技術、美學體系及參與了共同創作的各種想像的直接干預。鄭淑麗有自己的特殊美學關注，並用不同的藝術語言來細緻表達這些關注；同時，她的方法還包括創造語境，並在這些語境中催生、發展各種藝術語言。也就是說，她在集體性層面上進行創作，她對藝術的考量、對藝術是否符合「當下」的考量，都是在這個層面上進行的。這樣的創作暗含了一種合作美學，而合作正是鄭淑麗作品的核心：例如，她參與了共同平臺的創建，或是為與她合作的其他藝術家、技術專家及音樂家策展。這樣的平臺使得持續性（duration）成了作品的一個維度，讓作品在此期間得以展開，並自我發現；同時，在這種情勢下，對作品語言問題的處理，成了創作方法的顯著部分。正如我們接下來會看到的，後者在許多創作階段中，尤為如此。過去三十多年來，除了性剝削和生態等主要問題外，鄭淑麗作品的核心還包括對數位媒體（及其伴隨而來的廣闊想像）的探究及發展。在本文中，筆者希望描繪出其中一些創作方向，包括鄭淑麗的美學關注，以及被她揉合在一起探索的語言及驅力（drives）的複雜問題。

九〇年代末，網路藝術領域突然爆發出蓬勃活力，而《布蘭登》（*Brandon*）（1998–1999）正是當時出現的主要網路藝術作品之一。[1]這個作品紀念的是布蘭登．提納（Brandon Teena），一位於1993年被強暴、謀殺的美國內布拉斯加跨性別男士。[2]這個作品的目的是講述他的故事，並建立一個空間，來反抗社會常態（social normality）的毀滅性力量。

《布蘭登》被設計成一個為期一年的敘事平臺；在紐約古根漢的蘇活分館，以及在阿姆斯特丹測量所的新舊媒體協會[3]展出時，影音牆上播放著這個敘事的不同版本。後來，2000年的時候，還誕生了一個衍生作品，作為街頭投影，在倫敦拉科斯影院（Lux Cinema）舉辦的第一屆國際跨性別電影及錄像節上亮相。這個作品一開始的時候是一個有五個界面的複雜網站，這些界面分別為：「大玩偶」（bigdoll）、「公路旅行」（roadtrip）、「全景監獄」（panopticon）、「角色置換」（mooplay），以及「解剖劇院」（theatrum anatomicum）。作為典型的系統平臺計劃，這個專案有無數參與者，而作品總體由鄭淑麗綜合協調。鄭借助於科幻、文化理論、MOO語言（MOO為Multi-User Dungeon，Object-Oriented之縮寫）及網際網路中繼聊天（Internet Relay Chat）語言、法律，以及跨性別研究。同時，可以說，鄭淑麗的作品源於一個奇異聯盟，自身也成了一個奇異聯盟。這某部分是出於經濟需要，因為暫時的聯盟合作需要把資金、檔期、專才和場地湊在一起。但這種合作動力也具有自己的美學意趣。這個作品的運作空間既相連又分開，既有頁面，又有彈出式視窗，對這個空間的複調式重疊和探索，牽涉到幾種不同排序結構和跨頁訊息設計——此時，全球資訊網尚未發生大規模的中心化和標準化，而藝術家尚有較大自由（儘管，不可避免地，這只是部分意義上的自由）來對他者進行交流，不論他者是人還是機器。

網站彙集了五個界面中不同的組織模式，同時還加入了歷史及當代人物、故事、法庭案例與化身等元素。這樣的網站在當時（那時候撥接還是標準的上網方式）被認為十分龐大、令人不安，而且的確也出現了

訊息飽和的情況。當時網路創作的一些藝術家的一個共同興趣是，創建有多個網站和頁面的作品，讓這些網站或頁面在某種意義上成為一體，並透過多視角的互動，製造某個事件或密謀或文化浪潮正在發生的氛圍。超連結帶來的驚喜部分在於，它不僅能把相反的意見連結起來，而且也能把不動聲色的外圍意見連進來，而後者本來是用戶要仔細搜尋才找得到的——眾多有視差的角度可以從潛在的交叉點中創造出一個支離破碎的整體。

的確，透過多重界面運作，《布蘭登》試圖展現一個事件是如何經由複調式變化出現的；這一方面在這個作品（它具有從1998年到1999年的跨度）組成部分的現場事件中，被放大了。這些手法創造了一個充滿了複調話語的空間，與今天網上的言論操控手法有著有趣的相似點，但這些言論的製造沒有任何自動過程的干預；相反，每個鏈接和連結都必須是人工編碼的。[4]最近，策展人和電腦專家重建了這個藝術作品，而這次重建在技術上依然強調這種多重性（multiplicity）：專家們細心處理評論、重寫代碼，把早前版本融合到了新的創作裡。[5]

這個二十世紀末的創作為接下來的作品開拓了疆土。這些作品有以下特點：對系統平臺方法的詳述、對性技術的系統關照、用女性主義、酷兒、科幻以及永遠幽默的方式對情色俗套重新發揮。這些創作始於2000年的劇情長片電影《I.K.U.》，此片同年在日舞影展首映。這部電影使用了電腦科幻的俗套，一方面酷似《金剛戰士》（*Power Rangers*）之類低劣的廉價娛樂產品，一方面又很像迷幻情色電影。可以說，這部片子集B級片之大成，有極度誇張的劇情、過長的剪輯、人物之間赤裸裸性行為的各種組合，並對身體與數據之間的關係進行長時間思考。有關高潮的數據是由安卓系統的硬碟收集的，並被製成晶片，可以插入手機下載。這種數據成了商品，可以買來重新體驗。

在這個作品，以及隨後的作品中，生物、技術和政治緊密交織。性成了一系列潮濕的抽象，在這些抽象中，程式操作與厚厚的、組織似的結構、控制及感官纏繞在一起。抽象也會朝著相反的方向走，讓性別模式變成肉體，讓理念轉化變形為類器官。這是種飢渴的探詢方式，它提

出的問題可能虎視眈眈，也可能帶有間接的、始料不及的小愉悅，以及對大企業或國家的那種如同站在手術刀口上的戰戰兢兢。

《I.K.U.》的後續《UKI》由一系列進行中的作品組成，這些作品有兩個發展方向：其中一個是系統平臺，讓後情色（post-porn）表演者、女權分子，以及酷兒主體把性當作一種抵抗式的催化劑來呈現；另一個則是一部尚在創作中的「中斷式電影」作品，它會讓觀眾參與、改變敘事。2018年光州雙年展上，這個作品以《UKI病毒叛亂》（*UKI Virus Rising*）為題重新呈現，變身為一個裝置作品：一個紅色房間內，流動的巨大紅細胞被投射到地板上，循環蠕動同時，牆上投射出用移動拍攝手法拍攝的眾多電路板構成的風景，鏡頭向上搖，聚焦於一具漂浮的身體，這個身體被金屬之物觸摸、纏繞——這正是染色體公司（Genom Corporation）的珍貴實驗對象。[6]零零落落有幾個毫無個體特色的人體，在主機板上的城市風景中漫遊。這些都是玲子（Reiko）的不同化身：玲子從多餘的「iku」（iku在日本俚語裡意為「高潮」）程式編碼員變成了電子廢物。當玲子們想要清理元件和編碼並重啟自身時，這些身體發生了奇異的變化，它們包裹了新的器官，與不合作的假體爭執，同時整理元件，並學會消失。這瘋狂的清理在漂浮的實驗身體中具有交互作用：玲子編碼出一種I.K.U.病毒，該病毒隨之擴散開來，感染了珍貴的樣品。

這部作品與鄭淑麗的最新電影《體液ø》（*Fluidø*）（2017）形成對話。這部電影把後情色表演的各種主題放到一個科幻故事中來，並在故事中把愛滋病毒變成了讓人產生愉悅的毒品。這種病毒的被禁，滋生了一個生意興隆的黑市，而往來其中的，都是鄭淑麗作品中的常見人物。《體液ø》證實，鄭淑麗就是表現高潮的最佳藝術家。在這部電影中，高潮不再是一個身體事件，而被抽象、被抽離，變成了具有技術維度和數字維度的東西。在這個過程中，它透過性別化的，以及後性別（postgender）的想像，透過身體的濁化，跨越了銀幕表現的前提條件，並被這些條件改變。鄭淑麗經常表現原始的東西如何變成成熟世故之物，而這成熟世故之物又如何回歸到其原始狀態。同樣，電影中高潮被

其他結構截獲、重組，成為可以用代碼來記錄或翻譯的東西。克勞德·夏農（Claude Shannon）提出的訊息闡釋法認為，至少在概念上，技術和身體是可以整合到單一框架下的。[7]鄭淑麗用細胞、編碼、詮釋和反抗譜寫的棲息之所是個多標量體。儘管這個多標量體迄今未能作為一個和諧地自成一體、符合一個獨特編碼原理的東西存在，但它依舊可以被命名為一個藝術領地，一個處於遞迴體系內的、奇怪的變形循環。

在這一狀況下，城市空間和具體的地理特點也被結合起來——鄭淑麗在若干作品中對此都有表現。例如，鄭淑麗為2017年馬德里同志大遊行創作的《簇新酷兒漫遊記》（*Wonders Wander*）中，展現了馬德里的酷兒地理。城市成了起點，而一個智慧型手機APP成了它的熔爐，集結出一個複雜的地形。這個地圖紀念抵抗，為反跨性別（anti-trans）及恐同暴力的受害者發聲——這些暴力出現在獨裁者佛朗哥死後，馬德里迎來的歡樂卻又不安的過渡期。以居民的故事為靈感來源，鄭淑麗特有的科幻多重體作品在銀幕上誕生：作品展現出，這個城市充滿了移民、身障者、酷兒、情人、後家庭成員（post-families）、夢想家、其他被擯棄在界外的人，以及發明從事各種零碎工作的人。

鄭淑麗於1990年代創作的一系列「網路遊牧」（*Net Nomad*）作品就已經處理過這種在一個空間（這個空間也是訊息空間）裡遊蕩、利用開放網路作為導航的議題。在這些作品中，鄭淑麗投身於網路構成的空間，遨遊世界並記錄自己的旅行，在哄騙與兜攬連結之間，找到旅行的路徑和方式，把生命透過視窗投射到螢幕上去。例如，在她1997年為東京日本電信電話株式會社（NTT）ICC（Inter Communications Centre）製作的作品《買一送一》（*Buy One, Get One*）中，出現了一個客製化「便當盒」，裡面裝有一部筆記型電腦和其他旅行裝備（例如網路攝影機和數據機）。[8]這個「便當盒」一方面讓旅行成為可能，一方面可以用來記錄旅行。[9]

可以說，今日記錄自我的虛構自傳類產業，就根源於這樣的實驗性作品。技術讓主體性在想像中得到解放。今天，拍攝吃了什麼、閒逛去了哪裡之類的行為，都帶有相當程度的監控意味；在這樣的年代，很難回想到這種事情曾經是不明確的。記錄（log）這個概念源自程式設計過

程中對代碼變化的記錄；而現在這個概念的意思是活動記錄。這種記錄雜亂鬆散，充滿了壓縮算式——這些算式能讓刺激感官的圖片透過細細銅線傳遞。就像鄭淑麗這一時期的其他很多作品那樣，這裡也用了很多生動的GIF格式動畫圖片，它們活躍循環，把食物、性和技術的鏡頭串聯起來，同時，作品也審視世界，探究世界的組成成分，並以生命軌跡作為萬千網絡中的一個向量，以其為基礎，重新組合這些成分。

對架構性想像的追求，並不限於藝術家。同時期，在網際網路上，其他一些類似構想，譬如說，北美特有的源自開拓時代的公地（homestead）概念（即把小塊地零碎分開，之後集合起來成為牧場）也被用來解釋這種數據系統。[10]一個人透過聊天視窗，從而變成游牧者——這是對移民開拓者比喻的有力反駁。在《3x3x6》的記者發布會上，自由軟體程式設計師唐鳳（Audrey Tang）指出，新的資訊系統可以用新的方式把空間連起來，例如，可以透過語法（action grammars），因為這些文法夠有彈性，可以容納新型的空間構成和社會構成。[11]唐鳳認為，從前我們只能依靠一套有限的物理原理來理解空間，而現在，由於有了圖靈（Alan Turing）發明的計算模型（即一個把可以在象徵層面上描述的一切功能合在一起的超集），我們現在可以把圖靈機模式下的子集疊合起來。這個層級上的編碼系統是對物理系統的補充，且具有更大的一般性和彈性。就像是《簇新酷兒漫遊記》的城市中激發出來的各種空間一樣，如果增加了足夠的補充性拓樸構造，增加了足夠的學習及實驗的規則和空間，社會就會更新，引力中心就會移動。本來受制於艱苦條件、戰爭、關閉的邊界和永久恐懼的社會，也會多一點趣味。

這個願景開啟了一套有關多重性（pluriversity）的拓樸倫理（topological ethics），在這種多重性下，每個問題、條件、實體或過程的各個方面，都被理解為是多維度的，都是在這樣的倫理中得到處理的。作品在衝突中——同時也透過幻想、嚮往、教育和自我管理——被創造出來。鄭淑麗的第一部劇情長片《活色生殺》（*Fresh Kill*）中，就體現了這種創作方式。該片於1994年在柏林影展首映，第二年又在惠特尼

雙年展上映。片中，不斷增加的消費廢物和電子廢物排山倒海，將要吞噬紐約市的史泰登島，而一幫「怪咖、宵小」在混亂中卻混得風生水起。這部作品與約翰・華特斯（John Waters）早年那些快節奏的、捕捉骯髒鏡頭的電影很有共性，同時也很像激進集體影像頻道《紙老虎電視》的作品，而鄭淑麗本身正是這個頻道的積極參與者。[12]在《活色生殺》中，居民們在惡劣的生態環境中努力生活。類似地，製作這部電影本身就是在與時間、資源和設備匱缺的對抗中完成的。生態問題在鄭淑麗之後的作品中將會重磅出擊：對媒體景況產生的生態關切，催生了一系列作品，探討共有數位資源的問題，以及金錢和替代貨幣的問題。[13]

體現第一類關切點的一個重要作品是《派樂西王國》（*Kingdom of Piracy*），該作品與阿爾敏・麥多士（Armin Medosch）及四方幸子（Yukiko Shikata）合作完成，於2002年上線。這個系統平臺用四年時間探索盜版如何產生，人們如何無視版權而共享數位資源，以及一個更大的問題：在數位複製年代，富足經濟是否還有可能。《派樂西王國》探索的是，復刻、免費複製的非西方傳統，可提供什麼新的方式，讓我們獲得查閱、使用權。這項創作日漸擴大，吸引到很多藝術家參與。當起初的作品委託機構屈於政治壓力，讓盜版問題淡出作品的時候，也造成了一定程度的爭議。

一直到今天，盜版都是獲取文化、技術、科學和知識資源的必要手段。實際上，不難看到，盜版對於貌似合法成立的平臺，例如YouTube，以及資源相對不是那麼充沛的平臺，譬如Sci-Hub，都起到立基作用。這部作品以系統的方式，努力發現人們對智慧產權採取的無國界手段，究竟有什麼具體特點——這正是這部作品以及它彙集的素材意義所在。可以說，《派樂西王國》具有不一致性。它有意追求合作，但在這個過程中，出現了越界、出現了各種副作用、出現了盈餘和溢出。這個作品也對數位為王所造成的不經意後果進行了反思：自由流通在許多方面（但並非所有方面）比與產權及匱乏有關的流通更有效率。

經濟結構自身具有一套複雜的美學維度——要對這一點有所認識，就需要用一定規模的描述將其「開放式」地呈現出來。這些描述包括：對估價與重新估價、抽象和壓縮、遠距離行動的書寫和記錄；對人與物之間

關係的重新組織；把經驗和生活濃縮成線條及符號矩陣，而這些線條及符號矩陣又會刺激抽象能力；不同類型的轉移和運動；讓手、象徵記號、頭腦、需要和欲望一起共舞；資訊及權力之間對稱、不對稱關係的瞬息萬變；在一切包含和排除中都蘊含的暴力及慷慨；而且至少要有能力具有不完成性（unfinishedness）和暫時性。[14]作為此類象徵的金錢，也是「汙穢」的：它可以是「髒的」，或反過來說，它可以「被洗」，因此，它與生態維度之間也有一種「底土」（subsoil）關係。在一系列將生態關懷和技術新想像相結合的作品中，鄭淑麗和她的合作者們——包括里卡多・多明蓋茨（Ricardo Dominguez）和托威・海樂克（Tovey Halleck）——對這些問題也做了追溯。在一篇討論鄭淑麗作品的重要文章中，阿爾敏・麥多士告訴我們鄭淑麗二十一世紀的作品中有多少部都是在真實時間中運作的科幻。[15]前述作品建立、扮演了一個社會變化場景，這個場景聚集了大眾、城市流言網絡，以及某些人的想像力——這些人湊巧看到了一個另類世界的誕生。

2002至2003年的作品《大蒜元》（*Garlic=Rich Air*）在一臺開放的卡車中裝了一萬顆蒜頭，卡車在紐約市巡遊，用蒜頭換取無線上網。當時無線技術發展尚不穩定，但許多藝術家和活動分子已在積極尋找對廣大社群開放的技術形式。[16]《大蒜元》及其後的作品《蒜狂》（*Agliomania*）（2008–2010）不僅關注這一情況，還提出一個想法：在經濟危機後，大蒜或許可以成為一種金本位形式。雖然無法確知這個作品是預見了2008年的那場經濟危機，還是把當時發生在阿根廷的危機帶到了紐約街頭展現，但它確實創造了一個空間，用來虛構一個不一樣的經濟，其基礎是可口的植物和生長著狂野信號的空氣。無線電波在這裡被處理成了給養，而貿易則變成了所有人送給所有人的普通的（儘管也是令人不安的）禮物。這樣的作品給城市提供了自我檢視的工具。行人停下來，打聽是怎麼回事。一旦他們知道是什麼，他們就會問，如果是這樣，那麼還有什麼會發生呢？就是在這個時間點上，藝術作品和現實重現之間出現了交相輝映。讓人們重新認識的不是作品，而是他們本來認為理所當然的一切。

同時，2002至2003年出現了這個作品的另一版本《大蒜元2030》（*Garlic=Rich Air 2030*），它帶我們回到未來的2030年，讓我們目睹以大蒜交易為基礎的股票市場如何在一個平行的虛構首都起起伏伏。[17]換句話說，這樣一個未來具有矛盾性。這些交易形式或許是從未來生態烏托邦蔓延到現在的第一批蔓草，但它們同時也可能是一種新型公司生命體的先聲——這種生命體由編碼器官、大蒜汁、高頻寬信仰系統，以及新的刺激—反應方式構成。它們搬演的未來誕生於現在的各種危機中，且這個未來已經被扯向多個方向。在這樣的未來中採取行動，就是在現在採取行動。

鄭淑麗有一系列作品在城市某些區域設立了堆肥系統；這些作品不那麼依賴幻想，或者可以說，它們以看似實際的虛構為基礎。例如，在《城市堆肥》（*Composting the City*）（2012）中，堆肥容器被分發到各處，收集餐館和家庭肥源。廚餘被用監測濕度和其他指標的技術系統監控，且監控可以在網上進行。主要參與者包括蟲子、技術人員，以及準備食物、吃掉食物的人。廢料的收集和運送成了城市脈動可見的一部分。未來以切實的方式成形，同時還伴隨著一種技術的出現，它尚未穩定，因此需要驚人的想像力來參與。一個系統剛被發明時，尚未被視為理所當然、尚未被推到日常生活的背景去——維繫這嶄新的一刻至關重要。如果要透過一個並行的「非自然」生態體系來理解城市本身的生態如何運作，就是要詢問，集體如何才能創造新的語言，來重新描述混沌（entropy）之不可避免。鄭淑麗同時還創作了一個題為《網路堆肥》（*Composting the Net*）（2012）的並行作品，把郵件列表檔案庫做動畫處理，來討論網路文化的未來。[18]對此類問題的討論常常只關注保留和儲存的問題，但鄭淑麗卻將檔案庫處理成了一行行交疊的文字，這些字行被粉碎成單個字符，落到電腦螢幕底部，堆積成為土壤。從這些文本的腐植質中，動畫植物新芽破土而出。

有些人可能會認為，後者很容易會被解讀太圖像化；但是，這個生態維度實際上還伴隨著另一個系統平臺的創作，並伴隨著能動性（agency）的再次調動。和奧地利林茲的施達特維爾克斯達特（Stadtwerkstatt）藝

術家中心的弗朗茲．薩韋爾（Franz Xaver）和太郎（Taro）、長期合作夥伴馬丁．豪斯（Martin Howse）以及其他人一起，鄭淑麗最近建立了一個菌類創作藝術家合作群：「菌絲網絡社會」（Mycelium Network Society）（於2017年在柏林Transmediale新媒體藝術節啟動）。菌類組織具有交結成網的能力，包括透過化學傳遞來相互溝通的能力。鄭淑麗及其合作者用讓人思考的方式，把菌類這些能力與無線電網路相連結。[19]在一種歷史悠久、自帶高級網路的物種（菌類）身上加上一種媒體維度，為我們提供了一種新語言，將生控體系統（cybernetic organism）作為真菌來思考。這個作品提出一個問題：既然菌類組織活在各種維度之中，那麼，當它面對電磁維度的持續干預時，它是如何開始與之互動的呢？或許可以說，這正是本文開篇提出的問題，只不過問題大小有所不同：我們如何在「當下」開創一種生活，讓媒體也成為其生態體系的一部分？

如何創造生活正是鄭淑麗不斷探究的問題。她已把自己的存在作為賭注，押到了網路創造相互關係的能力上去。在我最後想在此討論的作品系列中，就出現了這個問題。「寄物櫃嬰兒」（Locker Baby）系列（2001–2012）由三部分組成：《Baby Play》（2001年於東京NTT[ICC]展出）、《Baby Love》（2005年由巴黎的東京宮委託），以及《Baby Work》（2012年聖荷西ZERO1雙年展）。作品中的嬰兒是一個粉紅色、無特質、看上去有塑膠感的嬰兒模板。這個嬰兒的微縮特徵讓它看起來很可愛，但因為它沒有個性化特點，因而也顯得有點可怕。

在第一個裝置《Baby Play》中，這個嬰兒是名桌上足球球員，有一個透明的、成人大小的身體。在第二個作品《Baby Love》中，六個嬰兒坐在巨大的茶杯裡，茶杯像樂園碰碰車一樣的移動，循環播放著MP3格式的愛情歌曲——這些歌曲是網上參與者們上傳的。嬰兒們彼此之間有無線區域網路聯繫。觀眾中愛冒險的可以選擇和其中一個嬰兒一起坐在茶杯裡，並掌控方向。在《Baby Work》中，嬰兒的角色調換給了觀眾。他們的任務是進入一個裝電子廢物（即壞鍵盤上拆下的按鍵）的房間，把按鍵裝到一個板子上，這個板子根據按鍵的不同排放可以發出不同聲

音。這裡的嬰兒以動畫形象出現，它擊打鍵盤，不停地打壞按鍵。這個嬰兒代表了本我（id），是無拘無束的欲望，在網路上找到了自己的展現方式，但同時，我們也能在把電子廢物重新組裝的耐心工作之中，找到這個嬰兒。從某種意義上我們可以說，這種組合濃縮了鄭淑麗關注的許多問題。由於我們就在這些電子廢物構成的風景之中生活，所以，在尋找用來表達欲望、實現欲望的語言的同時，精確的垃圾分類有迫在眉睫的必要性。

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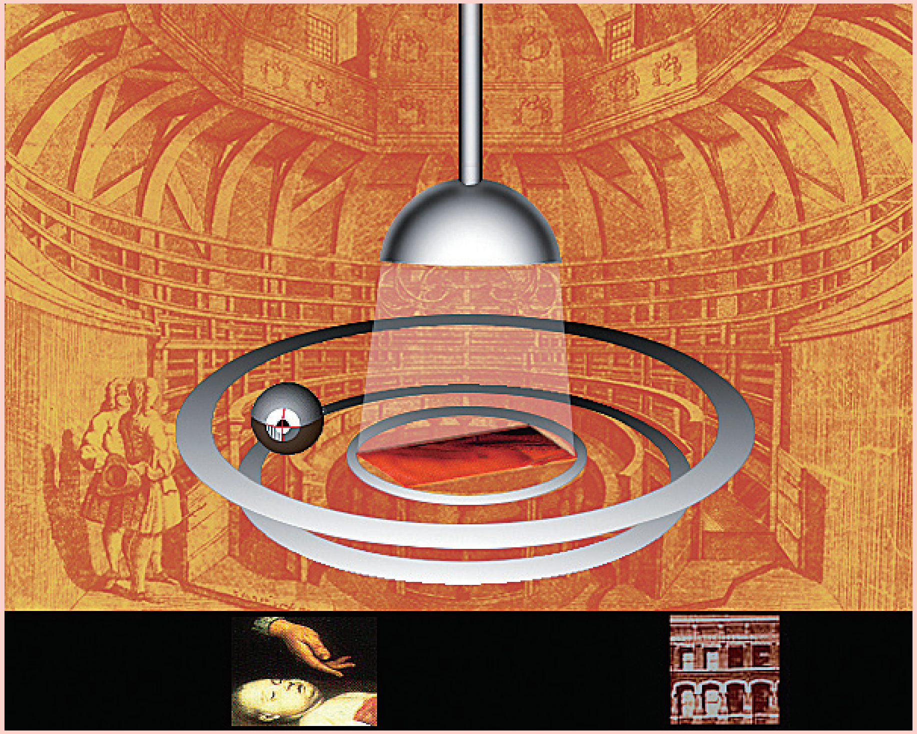
1. 對這個潮流諸多方面的記錄，請參見以下作品：Marco Deseriis and Giuseppe Maano, *Net. Art: L'arte della connessione* (Milan: Shake Edizioni, 2003)；Tilman Baumgärtel, *net.art: Materialen zur Netzkunst* (Nuremberg: Verlag für modern Kunst,1999) 與 *net.art 2.0: Neue Materialen zur Netzkunst* (Nuremberg: Verlag für modern Kunst, 2001)；Rachel Greene, *Internet Art* (London: Thames and Hudson, 2004)；以及 Josephine Bosma, *Nettitudes: Let's Talk Net Art* (Rotterdam: NAi Publishers; Amsterdam: Institute for Network Cultures, 2011)。
2. 紐約「根」藝術館（Rhizome）的「網路藝術集」（Net Art Anthology）包括了鄭淑麗《布蘭登》（1998–1999）的修復版。見https://anthology.rhizome.org/brandon。
3. 這個組織現已更名為Waag, Technology and Society（測量所：技術與社會）。
4. 例子請見網路安全及品牌運作公司「新知識」（New Knowledge）的報告《網際網路研究機構的策略及修辭》（*The Tactics and Tropes of the Internet Research Agency*）（2018）中對「浸入式影響生態系統」（immersive influence ecosystem）的描述。對美國以外國家相關活動的分析尚未公布。
5. 這個計劃具有自己的獨特之處，它利用一些技術重新展示這個互動性作品，模仿原作年代特有的軟體；重要的是，這個計劃讓這些技術能在網路上公開被取得。參見Deena Engel, Laurel Hinkson, Joanna Phillips, and Marion Thane, "Reconstructing *Brandon* (1998–99): A Cross-disciplinary Digital Humanities Study of Shu Lea Cheang's Early Web Artwork," *Digital Humanities Quarterly* 12, no. 2 (2018)。
6. *UKI Virus Rising*（2018），三頻道裝置，光州雙年展。作品片段請見鄭淑麗的YouTube頻道，參閱於2019年1月8日，https://www.youtube.com/watch?v=oEo5hAVK6G4。
7. Claude E. Shannon, "A Mathematical Theory of Communication," *Bell System Technical Journal* 27 (July / October 1948): 379–423 and 623–56.
8. 這個設計主題在為無線上網作品*Take 2030*（2005）設計的電腦中再次出現，作品合作者為阿列克謝．布里諾夫（Alexei Blinov）和伊爾瑟．布萊克（Ilse Black）。
9. 部分作品可在網路上瀏覽，見NTT InterCommunication中心網站，http://www.ntticc.or.jp/en/archive/works/buy-one-get-one。
10. 參見Howard Rheingold, *The Virtual Community: Homesteading on the Electronic Frontier* (Cambridge, MA: MIT Press, 2000)。

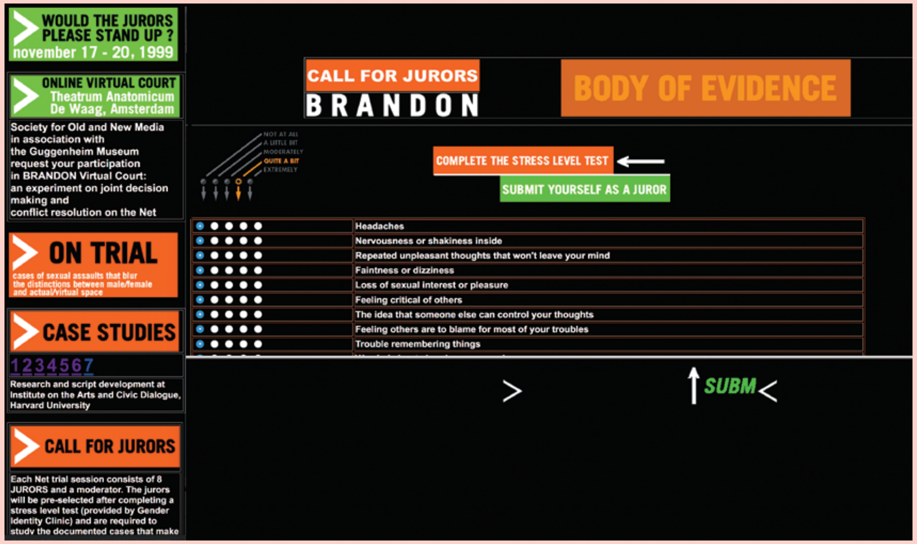
11. 《3x3x6》的發布會，題為「轉型中的民主：第四次工業革命中的自由、藝術與合作行動」，由唐鳳、保羅．普雷西亞多（Paul B. Preciado）和鄭淑麗進行對談，舉辦於2018年11月，參閱於2019年1月8日，https://www.youtube.com/watch?v=DtMXEzF02Ow&feature=youtu.be。
12. 《紙老虎電視》網站（Paper Tiger Television online），參閱於2019年1月8日，http://www.papertiger.org。
13. 鄭淑麗一直在積極努力激起對這個議題的公共討論，並意圖激發出更多訊息。例子請見《數位文化雜誌》（*Magazine des cultures digitales*）第76期她主編的特刊《我們養錢、我們吃錢、我們屙錢》（*We Grow Money, We Eat Money, We Shit Money*）（2015）。
14. 對這些主題的詳述，請參見Marina Vishmidt, *Speculation as a Mode of Production* (Leiden: Brill, 2018)。
15. Armin Medosch, "Greening the Network Commons," *The Next Layer*, June 10, 2013，參閱於2019年1月8日，http://www.thenextlayer.org/comment/358.html。
16. 在當時某些時間點上，這些組織在技術和觀念上都比大公司超前，而這些大公司是到後來才試圖要強迫頻道標準化。例子請參見倫敦的組織Consume（消費）以及spc.org的事蹟。鄭淑麗與這兩個組織都有積極交流。
17. 參見《大蒜元2030》（*Garlic=Rich Air 2030*）的網頁http://garlic03.worldofprojects.info。紐約的「根」藝術館（Rhizome）於2019年1至5月把這個作品作為他們「網路藝術集」（Net Art Anthology）系列的一部分重新展出。
18. 參見*AAAAN.net*上安奈特．戴克（Annet Dekker）對鄭淑麗的採訪。這是「網路藝術品：網上檔案庫」（NetArtWorks: Online Archives）（2012年5月12日）的一部分，參閱於2019年1月8日，http://aaaan.net/shu-lea-cheang-composting-the-net。
19. 參見Peter McCoy, *Radical Mycology: A Treatise on Seeing and Working with Mushrooms* (Portland, OR: Chthaeus Press, 2016)。

Shu Lea Cheang
The Works
鄭淑麗作品



Frons digitus ren lingua caput cor pulmo cerebrum
documenta tibi.
Auditor te disce

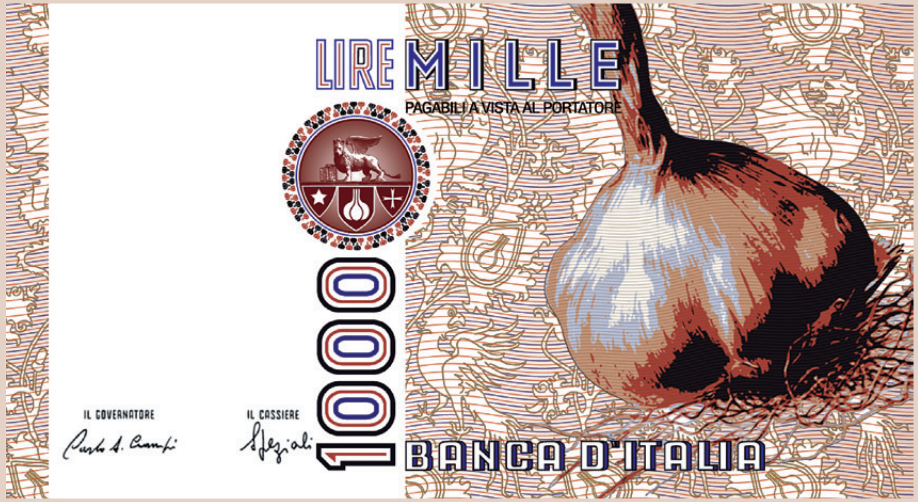


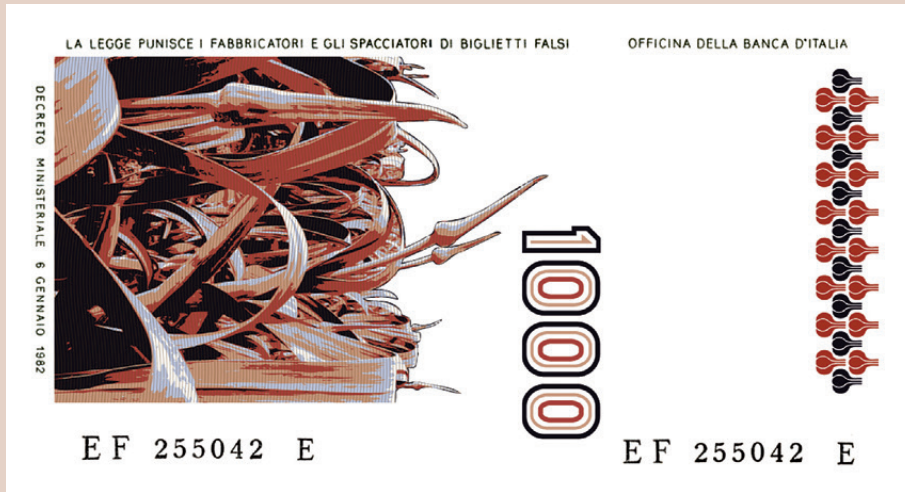


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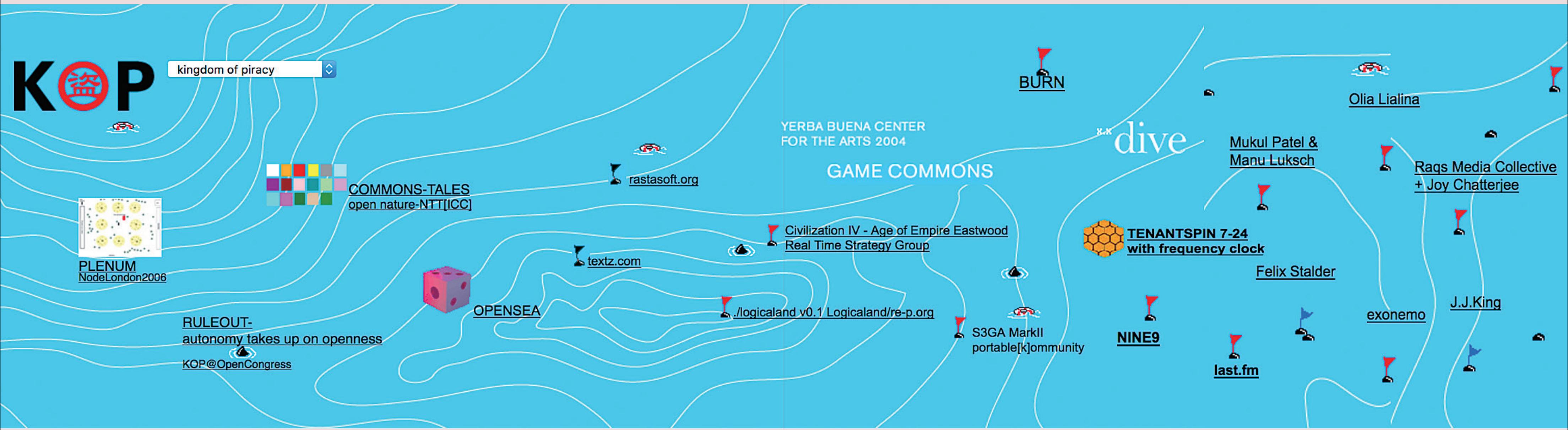

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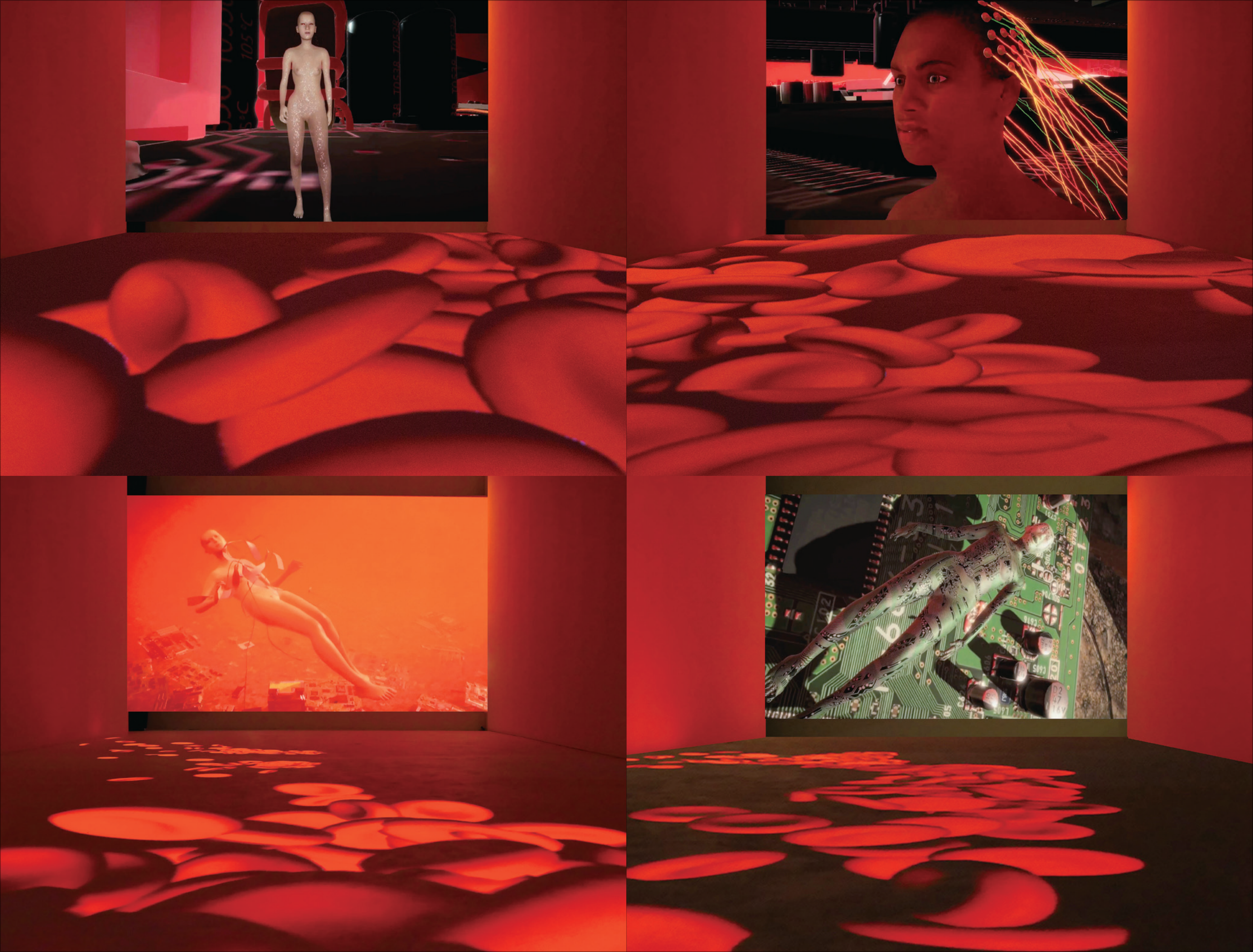





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Dissident Interfaces: Shu Lea Cheang's *3x3x6* and the Digital Avant-Garde[1]

Paul B. Preciado



Palazzo delle Prigioni, the central prison of Venice from the Renaissance until 1922, is the site of the exhibition for the Taiwan representation at the 58th Venice Biennale in 2019. Located inside the Doge Palace, the city's cells were expanded on and moved to a building across from the Palace in 1614, and yet remained connected by the Bridge of Sighs. The Piombi (the name the Venetians gave to the old prison due to its roof made of "lead") is most renowned today for being the site of incarceration of Italian writer and mythical lover Giacomo Casanova in 1755; he was detained for several months before finding a way to escape.

The series of works that constitute the exhibition *3x3x6* is based on artist Shu Lea Cheang's decision to respond to the architectural and political history of the building, both as a material and as a conceptual element of the project. Investing the building in the crossings of histories and fictions, memory and imagination, Cheang has created an immersive installation with multiple interfaces to reflect on the construction of sexual subjectivity by technologies of confinement and control, from physical incarceration to the omnipresent surveillance systems of contemporary society.

In the development of the project, Cheang has collaborated with international academics, activists, and researchers (including Dean Spade, Josephine Ho, Jackie Wang, and Hans Huang) to study different historical and contemporary cases of imprisonment due to gender, sexual, and racial nonconformity. For this project Cheang has examined numerous prison architectures and visited several prisoners in different parts of the world.[2] Her research process has led to the selection of ten cases that have become the critical material for a series of ten 4K films, each reflecting on how legal and visual regimes shape sexual, gender, and race norms over time.

Surveillance and the Panopticon in the Digital Age

Exploring the relationship between the prison regime and societal norms, Cheang's work traces the transformation of confinement

and surveillance technologies within digital culture. Her work brings the Prigioni into the contemporary context of global Internet and artificial intelligence (AI), warfare robotic technologies, and genetic engineering, as well as bio and chemical technologies applied to the modification of reproductive, cognitive, and psychological processes. These technologies are inducing a paradigm shift that is comparable only to what took place with the invention of the printing press and colonization in the fifteenth century. We are transitioning from a society where surplus value was extracted mostly from labor (human and nonhuman) to a society where machines will undertake not only most work tasks but will control and decide when, how, and what will be produced: We are passing from the Gutenberg times of writing and reading into a society of flickering signs; from an analogical and text-based culture into a digital electronic landscape of algorithms. This is a transformation of relations between power, knowledge, and pleasure, which in turn is determining new forms of subjectivity and defining new forms of subjection and resistance.

In the early 1990s, and following Foucault, Deleuze used the term "control society" to describe this configuration of knowledge-power.[3] Yet, both philosophers did not reflect on the impact of technologies on the production and control of gendered, sexualized, and racialized subjects. Whereas the differences between the sexes, racial categories, as well as between homosexuality and heterosexuality were modern inventions of Western, colonial, anatomopolitical discourse, new technologies of vision and surveillance, communication and reproduction are now constructing and creating new subject positions. I have used the term "pharmacopornographic capitalism" to speak of the specific form of the production of the sexual body and of subjectivity within this new power regime dominated by bio, chemical, and Internet communication technologies, where the traditional frontiers between natural and artificial, between inside and outside, between present and absent, between producer and receiver are blurring.

For Deleuze, one of the main signs of the displacement from the nineteenth-century disciplinary societies to the new societies of control was the move from the "vast spaces of enclosure" (of which the prison is the paradigmatic model) to "ultrarapid forms of free-floating control that replaced the old disciplines operating in the time frame of a closed system."[4] As Deleuze pointed out, time and space of the prison within the disciplinary regime were analogical, while within the societies of control "the different control mechanisms are inseparable variations, forming a system of variable geometry the language of which is numerical (which doesn't necessarily mean binary)." Traditional prison enclosures were "molds, distinct castings," whereas the techniques of control are "a modulation, like a self-deforming cast that will continuously change from one moment to the other, or like a sieve mesh will transmute from point to point."[5]

What characterizes the contemporary political condition is the coiling of surveillance and control mechanisms of the disciplinary regime toward the space that was once traditionally considered the most intimate and private, and the most natural: the individual body. In disciplinary societies, the body was subjected by inhabiting a physical architecture of power: the subject's identity (normal or deviant, sick or healthy, child or adult, free citizen or criminal, worker or owner, male or female, heterosexual or homosexual) was constructed by the state of being inside or outside certain public architectures of power (hospital, school, factory, domestic space, psychiatric institution, prison, etc.). In the pharmacopornographic regime, architectures of power are electrified, miniaturized, and turned into personal digital communication devices and biotechnological prostheses: the individual body becomes the organic architecture to which the devices of power are hooked. The modern subject inhabited the architectures of discipline; the contemporary subject is inhabited by the apparatuses of control.

While Foucault, Deleuze and his collaborator Guattari predicted an end to the spaces of enclosure and the fall of analogical walls,

what they could not foresee was the advent of a new hybrid configuration: Developed over the last thirty years a regime of mass incarceration now coexists with new forms of digital and biotechnological control; the arrival of the control society didn't erase the architectural technologies of the disciplinary regime but rather established an unexpected alliance. New apparatuses of control are made of a juxtaposition of multiple (and often confronting) technologies of production of subjectivity, which come from diverse historical regimes. We are no longer analogical subjects of discipline but we are not yet fully modular digital beings of control. We are transitioning.

The political and poetic potentiality of this moment is as big as the risks of constructing new forms of oppression and exclusion. Cheang crafts experimental tools to navigate this transition. Her work operates between the real and the imaginary, inventing new countermyths and misusing control technologies to derail power relationships. Reflecting upon the transformation of surveillance and confinement techniques since the nineteenth century to include contemporary 3-D facial recognition and Internet surveillance technologies, Cheang restages the four rooms of the Prigioni as a high-tech surveillance space, dedicated to questioning the ways different visual and legal regimes construct and normalize gender, sexuality, race, and health.

The Inverted Electronic Panopticon

An architecture developed as an industrial inspection house to optimize the production of workers in the state of Krichev, the panopticon was invented by brothers Jeremy and Samuel Bentham in 1786 and soon became a method of prison surveillance in Europe, and extended to the US and Japan during the nineteenth century.[6] Its architecture consists of two concentric rings of cells and a centralized observation tower, from where a single eye can surveil the great number of cells radiating out from it and without the inmates knowing if they were being watched or not. Each of the cells had two

windows: a window to let light in and another that faced the surveillance tower, which periodically illuminated the cell by its rotating lamp. Constantly subjected to scrutiny, each cell was the object of total institutional voyeurism. For Foucault the panopticon was not simply architectural design: it was the paradigmatic model of the disciplinary regime of power and knowledge.

Cheang uses the architecture of the panopticon to construct the central hall of the *3x3x6* exhibition in Room A. But instead of simply reenacting the workings of the architectural form she hacks the panopticon—she twists the camera, swaps the cables, exchanges locations, and covers her tracks. Her tower projects images rather than watches. In Cheang's panopticon, the exhibition visitor discovers ten portraits of incarcerated subjects—they become the object of fictional exploration within the artwork. By transforming the panopticon's main act to that of projecting, Cheang reflects on the performative dimension of the apparatus. Her prison's aim is not to "watch" the so-called the sexual criminal but to project an already constructed image onto her/him/*. Indeed, subject positions ("normal" or "pathological") are projections of the collective apparatus of power. (For instance, in Europe during the transition from aristocratic to republican times, Casanova and Marquis de Sade embodied two liminal sexual subject positions: the libertine threatening the Catholic control over female reproduction and the atheist and blasphemer threatening the theological order of moral limitation to sexual pleasure. In the twentieth century, the castrating woman, the black rapist, the HIV-positive homosexual, the transgender subject, and the luscious e-girl become the new "projections" of the apparatus of power.) Thus, Cheang's interpretation of the panopticon as a multichannel projector speaks of the ambivalence of watching and producing, of the fine line between observing and constructing the subject, who in turn we are meant to monitor and control.

Rooms B and C of the exhibition contain a multitude of monitors showing the ten 4K films dedicated to the ten cases of

incarcerated subjects; the space becomes a maze of narratives and chronologies from eighteenth-century Venice to contemporary Taiwan. Involving legal documents, fake news, historical reports, myths and fantasies, the 4K films tell the history of sexual normalization and imprisonment by using trans-punk-science fiction, queer, and anti-colonial imaginations as visual and critical frameworks to think through subjection and resistance. Further, the use of trans-chronological narrative—a technique to activate dissident readings of history and the critical proliferation of poetic and political action in the present—allows the characters of the ten films to travel across time, to change gender, race, sex and sexuality. By walking between the films and establishing narrative connections, the visitors are invited to construct a queer counter-history of sexuality for digital times.

Finally, the visitors are brought to Room D, which they may choose to enter as though it may be possible to unlock the "black box." Room D is inspired by the Playboy Mansion control room where Hugh Hefner watched and recorded all actions taking place within the mansion's more than twenty rooms, including the private bedrooms of playmates. This is no analogical control room however, but a digital control apparatus.[7] By bringing together "the prison palace" and the "pleasure palace" (as Hefner called the Playboy Mansion), Cheang takes the visitors into a space that interrogates the political relationship between punishment and pleasure, recognition and lust, between the system that is apparently watching us and the surveillance we are actively participating in and enjoying.

The title of Cheang's project *3x3x6* comes from what is today the standardized architecture of industrial imprisonment for "sexual criminals" and "terrorists" in the West: 3 x 3 meters, with no windows, monitored by 6 cameras 24 hours a day. Thus, the contemporary cell is itself a pharmacopornographic container, a totally closed yet electronically transparent space, inhabited by a chemically managed body, and surveilled by a CCTV closed-circuit system twenty-four hours a day.

Casanova in Pharmacopornographic Times

In the 4K film series we meet CASANOVA X, the fictional Giacomo Casanova, who was in fact arrested by the Messer Grande (the chief archers of the Council of Ten) in 1755 and jailed in the Piombi for almost a year until he escaped—still not knowing what he was accused of. Most probably he was charged for reading and diffusing hermetic, cabalistic, and pornographic books, or, if not that, belonging to the Freemasons. Or his arrest could have been related to his liaison with Marina Morosini, and since Casanova had many debts and was not part of the narrow circle of less than forty aristocratic families of the Republic of Venice he was left unprotected. It is not, however, the Western myth of Casanova the womanizer who interests artist Cheang. She rather pays attention to an often forgotten anecdote in the life of the libertine: Casanova, who engaged in multiple sexual encounters yet tried to avoid both syphilis and pregnancies, was the main promoter of the use of the condom at the end of the eighteenth century (together with Jeremy Bentham)—a view very much against that of the church and of the state.[8] Cheang, against the Western representation of Asian masculinity as castrated,[9] creates a hypersexual, gender-fluid, Asian CASANOVA X, embodied by Taiwanese performer Enrico Wey. She depicts not the Western icon of male heterosexuality but an image for the first sexual educator: a pioneer of sex safe, who went beyond the stereotypical differences between straight and queer sexuality.

This is how in the film CASANOVA X travels across time and cultures and meets the protagonist 00 X: a HIV-positive young man accused of spreading AIDS, soliciting sex with gay men via social networks, and having chemsex; he has been jailed in a Taiwanese prison for ten years. Eleven men with whom 00 X had sex with were summoned as witnesses of the court; some were accused afterwards of the same crimes. In 2017, the case of 00 X was made public in Taiwan to openly debate the use of chemsex in working- and middle-class Taiwanese gay communities.

"Chemsex" was coined in 2001 to name the collective practice of taking drugs (mostly methamphetamine, GHB or Gamma Hydroxybutyrate, and Mephedrone, also known as miaow miaow) to enhance sexual experience. Yet it is more the connection between drugs and smartphone applications that defines chemsex, between chemically stimulated sexuality and the Internet hookup, between the pathologization of HIV bodies as potential contaminators (even if they are on tri-therapies where the risk of transmission is none) and state Internet surveillance. Adopted firstly by gay communities as tools, online cruising apps invented a world of photoshopped avatars, coded encounters, and evaluated sexual partners. Simultaneously, the state was using Internet surveillance to conduct their e-hygienist persecution: the obligation to be blood tested and officially declare one's own HIV status and the surveillance of one's activities by apps has led to an unprecedented form of sexual control.

Cheang creates a fictional tale in which 00 X together with his eleven sexual partners and legal witnesses, all dressed in the traditional pink outfit of the Taiwanese prisoner during the years of martial law, dance under a rain of pills like an army of lovers. We come to see that 00 X is in fact the doppelgänger of CASANOVA X, another contemporary pharmacopornographic version of the Italian libertine trapped in the net of digital surveillance and homophobic hygienic laws. Establishing links across the chronologies of syphilis and AIDS, the film scenario that they share ends with a romantic (and political) encounter where CASANOVA X not only passes his condoms onto 00 X but passionately kisses him to deliberately conjure and confront the fear and stigma around HIV transmission.

Sade and the Social Contract in the Age of Sexual Cyborgs

It is impossible to think about the relationships between the prison regime and sexuality in Western modernity without thinking about

Marquis de Sade. Accused with charges of blasphemy and sexual deviancy, Sade spent more than thirty-two years in different prisons of the ancien régime and later the Republic in France at the end of the eighteenth century. As Georges Bataille said, nobody better understood the moral perversion of the Western Enlightenment than Sade himself. Filled with scenes of death punishment, extreme confinement, and total voyeurism, Sade's descriptions of the limitless enjoyment of sexuality as a condition of full sovereignty—notably written at the same time that Bentham designed the panopticon—serves as a way to understand the relationship of the state and its prison institution with the criminalized, sexualized, and racialized bodies from which it extracts labor, knowledge, and pleasure.

In contrast to most cinematic and literary representations of Sade as a slender male, the real historical Sade weighed more than 180 kilograms, and his most consistent sexual practice was not heterosexual but rather anal self-penetration. Embodied by contemporary performer Liz Rosenfeld, SADE X in Cheang's rendition is given back both his materiality and femininity. A queer ode to resistance via writing and expressing sexuality in prison, the film portrays the salvation of the manuscript *120 Days of Sodom*; thanks to Sade's idea of hiding the twelve-meter-long manuscript in a hollow dildo he used for anal penetration while in his cell at the Bastille in 1785; after the Bastille was looted on July 14th, Sade thought the work had been lost, yet it was eventually found and finally published in 1904.

In another 4K film, SADE X encounters MW X, a man sentenced to life imprisonment for having killed a man he met in an Internet cannibal café; he had signed a contract accepting to eat the man after a slaughtering sexual ritual. Stressing the key role that Internet technologies play in this form of sexual relationship, Cheang has transformed the sexual partner of MW X into a computer and the act of killing and eating into a process of disassembly and cyber digestion. MW X's obsession with giving death by contract shows up the limits of social democratic contractualism and conventional notions of consent, and speaks of the complex

unconscious relations between ingestion and sexuality, appropriation and incorporation, pleasure and the disappearance of the other.

Foucault X in Warsaw

Between the historical and the contemporary, *3x3x6* inserts the case of the young Michel Foucault accused of homosexuality while in Poland during the Cold War. Foucault was appointed director of the Centre Français at the University of Warsaw in 1958, during the aftermath of the Polish October revolution when students revolted against the governing communist party and the Soviet Union. As cultural attaché of the French cultural ministry, Foucault was a closeted homosexual: homosexuality was not yet fully legal in France, and homosexual practices were highly surveilled in communist countries. In Poland, particularly, the communist government used traditionally negative attitudes toward homosexuality as a way to blackmail homosexuals. Thousands of files against homosexuals were collected around the country, culminating in the 1985 "Operation Hyacinth," which led to the arrest of many gay men.[10]

Back in 1959, Foucault was seduced by a Polish agent with the intention to disclose his sexuality and put the French Embassy in trouble. As a result, he was investigated by the police for homosexuality, officially denounced and detained—we don't know exactly for how long, but probably a brief period of time before the French embassy intervened. Trapped in diplomatic scandal, Foucault was forced to leave Warsaw for Hamburg. The French Embassy never revealed the official documents of the accusation. Although hardly commented on, this event likely marked the life and work of Foucault: He finished writing his doctorate in Poland, published later as *Madness and Civilization: A History of Insanity in the Age of Reason* (1961), in which he developed his notorious thesis about disciplinary institutions and the modern displacement of society from public punishment to disciplinary incarceration;[11] the key historian

of sexuality and the prison in the West, Foucault, determined to erase his face from the archive of power "like a face drawn in sand at the edge of the sea,"[12] never referred publicly to his own passage in the prison system of Poland.

Foucault's eviction is a paradigmatic story of sexuality and politics, cultural history and espionage, sex and betrayal, private humiliation and public silence. It speaks of having first-hand knowledge regarding surveillance techniques and the incarceration of sexual minorities, which Foucault went on to historicize. But it also speaks about the philosopher's own silence and self-denial: Why didn't Foucault mention this event when speaking about the "history of sexuality"? Was it even possible for him as attaché of the French Embassy and later professor of the Collège de France to speak about sexuality in the first person? Cheang's FOUCAULT X is a portrait of a young, still-with-hair Foucault exposed. He is seen in a prison cell lit by the needle-shaped shadow of the Palace of Culture and Science in Warsaw, wearing the kimono with which Hervé Guibert photographed him in at the end of his life. A series of visitors (a Polish military agent, a diplomat, a doctor) shave Foucault's head and dress him up, transforming him into the icon of the public intellectual that we have come to know: an austere bald figure with white turtle neck and glasses. The FOUCAULT X film fictionalizes the encounters between the Polish agent and Foucault in a gay back room (similar to the Catacombs fisting club that Foucault frequented in San Francisco in the 1970s[13]), where persecutor/seducer and persecuted/seduced discuss what freedom means and how it can be exercised. It is only after his transformation, however, that Foucault starts to speak, becoming the narrator of the history of sexuality, traveling across time and places and encountering the other characters of the films.

The Myth of the Nonwhite Rapist

Two characters who FOUCAULT X encounters on his travels across

time and space are the female protagonist of the case B X, sentenced to life in prison in 2013 for severing her husband's penis and throwing it into a garbage disposal unit, and R X, a Muslim scholar arrested for alleged sexual assault and rape in 2018 and held in solitary confinement in a French prison for ten months without trial. They represent the two political bodies most severely punished for alleged sexual offenses: unruly women and the racialized subject.

Throughout our research for this project, we have learnt some politically loaded lessons. The modern legal regime of the West often defines women as victims of sexual violence, yet very rarely contemplates the possibility of women enacting violence upon men. This may explain why most instances of female perpetrated sexual violence are castigated with extreme condemnation or considered cases of mental illness, which leads to institutionalizing women for life. Women's violence is always sentenced with longer imprisonment lengths than men, unless men are not white. We also learnt from studying the results of multiple legal complaints of rape, sexual assault, and harassment since the #MeToo movement that it is mostly nonwhite men who have been the object of punishment and imprisonment. White men were often ostracized by women in the media, but they managed to come out of most legal processes without prison sentences. And although the #MeToo movement brought down more than two hundred men from high responsibility public positions, only a few faced criminal charges, and even less (again, mostly nonwhite) were incarcerated as a result of the accusations. Thus, as a side effect, contemporary criminalization of sexual violence has facilitated what we could call, along with political activist and author Angela Y. Davis, the resurrection of the "myth of the black rapist."[14]

For Davis, this myth returns when white supremacy is again in question. A political invention constructed after the abolition of slavery in the US—extended to other colonial and postcolonial contexts—the myth of the black rapist ensures the reassertion of white power in the face of legal freedom of nonwhite populations.

The differences between the contemporary #MeToo and the South American Ni Una Menos movements reside precisely on how racism is considered within these feminist struggles. The Ni Una Menos movement constituted itself around and against the cases of "feminicidio" in South America, which extended later to the US in connection to the Black Lives Matter movement. Whereas the #MeToo movement has often used racist arguments to focus on sexual violence against women (such as the accusations of rape by migrants in Cologne in 2016), Ni Una Menos rightfully stresses the interlaced relationship between class oppression, racism, and sexual violence.

The New E-Witch Hunt

Two other films within the *3x3x6* installation focus on the female political companion of the black rapist: the myth of the loose woman. As Davis argues,

> *The fictional image of the Black man as rapist has always strengthened its inseparable companion: the image of the Black woman as chronically promiscuous. For once the notion is accepted that Black men harbor irresistible and animal-like sexual urges, the entire race is invested with bestiality. If Black men have their eyes on white woman as sexual objects, then Black women must certainly welcome the sexual attentions of white men. Viewed as "loose women" and whores, Black women's cries of rape would necessarily lack legitimacy.*[15]

In July 2018, eighteen-year-old Maedeh Hojabri was arrested in Iran accused of posting videos of herself dancing on her Instagram account. Hojabri used a smartphone camera to film herself in her bedroom while she danced to pop and rap music without wearing a hijab. Touraj Kazemi, head of Tehran's cyber police, declared on identifying the posts that his forces were surveying all popular accounts on Instagram "promoting female indecent dancing" and would take action against such activity.[16] In following statements,

the cyber police clarified the digital nature of the sexual crime: what was punished by the law was not the act of dancing itself but rather the posting of the videos online. Meanwhile, several women in China have been arrested for posting videos of themselves that are considered pornographic or indecent by the authorities. Cheang fictionalizes one such case of L X, who has been condemned to four years of prison for simulating fellatio on the Internet.

As scholar and activist Silvia Federici has argued, sexually and economically independent women have historically been represented as a social danger to the patriarchal regime and have become the object of a systematic witch hunt. For Federici, there is a new witch hunt taking place alongside the expansion and transformation of global capitalism.[17] This hunt is happening mostly, and above all, within the digital space of the Internet and on apps such as Instagram, Twitter, and Facebook, where images and discourses are created and new forms of value produced. Against the image of the Internet as a free, genderless space, such accusations against women define the emergence of a new form of technopatriarchy regulated by a digital authoritarianism, where women's bodies and actions are harshly surveilled and monitored.

A few days after the arrest of Hojabri, dozens of Iranian and non-Iranian women flooded the Internet with videos of themselves dancing in solidarity, with the hashtag #dancingisnotacrime. In one post, a woman argued that "she would rather go to jail than be 'imprisoned' in her bedroom," acknowledging the continuity between the prison regime, the gender norms that enclose women within the domestic sphere, and the Internet. The violence created by this regulation of the digital space demands the construction of an e-transfeminist collective subject, who is able to invent visual discourse in response to these forms of control. *3x3x6* works as a dissident interface to channel part of this fight, welcoming and remastering images posted on the Internet in solidarity.

The myth of the loose woman and the witch appear again in the case referred to in the film FSB X. In December 2011, three

women from Gweru were held at Harare's Chikurubi Maximum Security Prison for raping and harvesting men's semen for profit. Since then, several cases of female sperm bandits were reported in Zimbabwe and South Africa. The women were said to have sold the sperm on the black magic market. Leaving aside the fact that men were cheated into having sex, it is the expropriation of sperm by women that seems to trigger the severest condemnation. Unlike women's bodies, organs, and fluids, male bodies and fluids remain a site of sovereign property and ownership—sperm has been historically considered a theological fluid carrying the power and the attribution to procreate solely to men. Trafficking with such male power and sovereignty, the so-called female sperm bandits were considered terrorists of the patriarchal regime. As Federici has argued, in Tanzania and in other countries of central Africa, "prisons are full of accused witches, and only in 2016 more than a hundred were executed, burned at the stake by rebel soldiers, who, following in the footsteps of sixteenth-century witch finders, have made a business of the accusations, using the threat of a pending execution to force people to pay."[18] Closer to sperm banks and fertility clinics than to witches, the female sperm bandits depicted by Cheang act like a gang of mercantile women, traveling from Casanova X's fantasies into pharmacopornographic capitalism conscious of historically being in the position of "sperm vessels," they revolt and decide to use sperm for its exchange value.

Binary by Default

Like the nonwhite body, the HIV positive, and the alleged e-witches, trans bodies are the objects of a new institutional violence as well as the pathologization and criminalization within pharmacopornographic capitalism. The 4K film D X tells the story of a transgender man accused of having sex with a woman without revealing his gender status. Known as "rape by deception," these legal cases are the inscriptions of transphobic ideology within the law. Accused of

using objects or dildos instead of penises, such trans men are forced to fight with the metaphysics of the cis-body: What does it mean to have sex with an imaginary body? Where are the limits between reality and fiction in sexuality? What counts as a sexual organ in modern sex-gender epistemology? If the cases of rape by deception underline an epistemology that is binary by default, D X uses the oversexualized icon of a black male cis-sexuality—exoticized and erotized by Robert Mapplethorpe to imagine somatic drag and bio-transvestism—and exchanges the penis with an array of organic and inorganic elements. Finally, like in traditional Chinese tales, the trans man himself transforms into a snake. In this loss of a human form, D X questions what it means to be legally recognized as trans when anatomical and political discourses do not accept the trans body as human reality.

Sousveillance Inside (and Outside) the Exhibition Room

But Cheang's panopticon is not just inverted. It projects the ten fictional cases developed in the 4K video installation and it is decentralized, open to images from the outside. Cheang has connected the projection tower to a 3-D camera surveillance system that scans the body of the visitor on arrival, registers their image, mixes and morphs it with hundreds of others to later project it as a hybrid on the same surface as the alleged sexual prisoners—a disclaimer warns the visitors that by entering the exhibition they are accepting to become part of the surveillance system. This contract exposes the historical relationship between colonial and patriarchal epistemology present in the visual devices of the prison and of the museum, leaving us to question the neutrality of the exhibition space. But in showing up the subject position of the exhibition visitor as data and sample of the bank (and of the market), Cheang also offers hints to awaken collective consciousness and the means to act. The exhibition consciously uses gender and racial morphing as queer digital

strategies to disrupt the tradition of colonial and anthropometric identification techniques that extend from nineteenth-century Alphonse Bertillon's criminological photography to contemporary AI facial recognition.

For example, in 2017, Stanford University created a computer algorithm that claimed to be able to distinguish between gay and straight men 93 percent of the time, and 81 percent for women. In order to create the algorithm researchers Michal Kosinski and Yilun Wang used what they call "deep neural networks," a mathematical system that learns to analyze visuals based on a large data set.[19] Unlike Bertillon who could only count on police, hospital, or colonial detention records to construct his visual archive, this new AI sexual recognition device was created using more than 35,000 facial images posted by users of a US dating website, voluntarily and publicly.

But if machine vision can guess sexual orientation it is not because sexual identity is a natural feature to be read. It is because the machine works with the same visual and epistemological regime that constructs the differences between heterosexuality and homosexuality: We are neither homosexual nor heterosexual but our visual epistemologies are; we are neither white nor black but we are teaching our machines the language of technopatriarchal binarism and racism. *3x3x6* shows this by allowing physical and virtual visitors to send selfies to the online exhibition system. The uploaded images are added to the bank of surveillance images, and then converted into 3-D digital avatars, transformed by a computational system designed to trans-gender and trans-racialize facial data. Further, the surveillance system is hacked by an anti-colonial, transfeminist, and decentralized guerrilla: the faces and bodies of those criminalized by sexopolitical regimes are mixed in and combined with the image of the visitor to create a single visual universe, where one is both reflected and transformed collectively.

By connecting the exhibition to an internal network of 3-D surveillance cameras but also to the open flow of exterior online data,

Cheang transforms the panopticon into a tower of *sousveillance*. This is the term that Canadian critic Steve Mann has given to the radical change in surveillance apparatuses through the use of wearable and portable personal technologies.[20] If the French term "sur-veillance" refers to the "from above" location of the physical or technical eye in the panopticon system, "sous-veillance" speaks of the shift from the vertical and radial architecture of the prison to the horizontality and vulnerability of the personal computer device. Although the miniaturization and digitalization of surveillance technologies creates a dispersed, decentralized, and limitless watching regime, which densifies the network of control, it also opens the door to the possibility of an inverted surveillance move, one in which the users become agents watching the regime's eye. Within the contemporary complex of interlocking panopticons and billions of personal smartphones, there is political leverage not only in the position of the watching device but in the collective capacity of users to trigger a strategic movement of dissent, resistance, even rebellion. First, this requires being able to unveil the technologies we use as apparatuses of control and resistance (instead of mere means of communication or entertainment), and second, to understand the way they function and then dare to intervene into their operative system.

By opening up the possibility for the visitor to use personal smartphones and apps differently, by constantly uploading data from the visitors and entering it into the image flow of the exhibition, Cheang extends *3x3x6* outside of its physical location, blurring the limits between the museum and the Internet, but also between artist and visitor, between producer and receiver. She is also questioning individual freedom and intimacy, collective agency and participation. *3x3x6* shows us that computers and smartphones are miniature portable prisons, and museums that confine, constitute, and exhibit our sexual selves only give us the impression of independence and privacy. At the same time, the exhibition invites us to use both sites for possible action and resistance in times of cybernetic sur(sous)veillance.

Digital Avant-Garde: Creating Dissident Interfaces

Hacking digital surveillance technologies and social media, Cheang uses the historical site of the Venetian Renaissance prison to create a real-time dissident interface that the visitor is invited to enter. But this "entering" is no longer just a physical act. The visitor's facial image is tracked and transformed into data; manipulated to modify parameters associated with cultural codes of gender, sexuality, and race; and reloaded into the biopolitical bank of historical and fictional faces of "sexual offenders" and gender revolters. The visitor can also access the system digitally and introduce elements that translate into exhibited images, such as reuploading the dancing videos of the women arrested and jailed for online posting in solidarity.

If the early twentieth-century avant-garde protested against the cultural conventions of art representation in the nineteenth century and denounced such conventions as political instruments of control, today we are seeing the emergence of a new digital avant-garde working to transform the frameworks of vision, sound, and meaning production to reflect on the change from an analogical society to a digital totality: as reflections on the transformation between gender norms and the legal and illegal cultures of sharing digital materials online, *Brandon* (1998–99) and the *Kingdom of Piracy* (developed with Yukiko Shikata and Armin Medosch in 2002) were respectively two pioneer projects by Cheang within this movement. Whereas modernism negotiated the tension between craft and the emergent technologies of its era, the digital avant-garde develops out of the reassessment, critique, and collapse of modern aesthetics by post-Internet technologies, including data mining, mass surveillance, and AI. This digital avant-garde movement undertakes two oppositional moves, as seen in *3x3x6*. First, instead of working for the Internet as mere content provider, Cheang uses and misuses the possibilities of producing and distributing art specific to the Internet. Second, the artist practices what we could call fictional disobedience: Her ways of coding and narrating oppose the hegemonic narrative that criminalizes sexual, gender, and racial minorities; she questions the norms that have established the difference between the normal and the pathological, the real and the virtual, the socially recognized and the invisible. Cheang does with Internet technologies what Pasolini did with film, Kathy Acker with literature: turn a medium against itself only to reconnect it with political history and social agency. In doing so, the post-Internet digital avant-garde, to which Shu Lea Cheang belongs, challenges the aesthetics of Internet global capitalism and the politics of identity construction fueled by social media and exploited by marketing and political control alike.

1. Dedicated to all sexual and gender prisoners in real or in epistemological prisons.
2. For legal and political reasons, names of contemporary prisoners visited and fictionalized in the exhibition *3x3x6* are kept silent or modified.
3. Gilles Deleuze, "Postscript on the Societies of Control," *October* 59 (Winter 1992): 3.
4. Ibid., 4.
5. Ibid.
6. As part of the research project to produce *3x3x6*, we visited several panoptic prisons, including the Chiayi Prison Museum in Taiwan, which was built during the Japanese occupation and still functioned as a prison until the beginning of the 2000s.
7. For the control room in the Playboy Mansion, see Paul B. Preciado, *Porno-topia: An Essay on Playboy's Architecture and Biopolitics* (New York: Zone Books, 2014).
8. See Aine Collier, *The Humble Little Condom: A History* (Amherst, NY: Prometheus Books, 2007).
9. About the racist myth of emasculated Asian masculinity, see David L. Eng, *Racial Castration: Managing Masculinity in Asian America* (Durham NC: Duke University Press, 2001).
10. See Ewa Majewska, "P7ublic against Our Will? The Caring Gaze of Leviathan, 'Pink Files' from the 1980s Poland and the Issue of Privacy," *InterAlia: A Journal for Queer Studies* (2017), http://www.interalia.org.pl/en/artykuly/on_a_rolling_basis/public_against_our_will_the_caring_gaze_of_leviathan_pink_files_from_the_1980s.htm.
11. See the different accounts of this event in the biographies by David Macey and Didier Eribon, and specially in Remigiusz Ryziński, *Foucault w Warszawie* (Warsaw: Wydawnictwo Dowody na Istnienie, 2017).
12. Michel Foucault, *The Order of Things: An Archeology of the Human Sciences* (London: Routledge, 1989), 422.

13. See Gayle Rubin's description of the club, "The Catacombs: A Temple of the Butthole," in *Leatherfolk–Radical Sex, People, Politics, and Practice*, ed. Mark Thompson (Boston: Alyson Publications, 1991), 119–41.
14. See Angela Y. Davis, "Rape, Racism and the Myth of the Black Rapist," in *Women, Race, & Class* (New York: Vintage Books, 1983).
15. Ibid., 106.
16. Iranian police had already been publicly criticized after the blogger Sattar Beheshti died in custody in 2012.
17. See Silvia Federici, *Witches, Witch-Hunting, and Women* (Oakland, CA: PM Press, 2018).
18. Ibid., 3–4.
19. Michal Kosinski and Yilun Wang, "Deep Neural Networks Are More Accurate Than Humans at Detecting Sexual Orientation from Facial Images," *Open Science Framework*, February 15, 2017, last accessed February 11, 2019, https://osf.io/zn79k.
20. See Steve Mann, "Sousveillance: Inverse Surveillance in Multimedia Imaging," in *Proceedings of the Twelfth Annual International Conference on Multimedia* (New York: ACM, 2004), 620–27.

異議界面
鄭淑麗的《3X3X6》及數位先鋒[1]

保羅·普雷西亞多



自文藝復興時代至1922年，「普里奇歐尼宮」（Palazzo delle Prigioni）一直都是威尼斯的中央監獄。這裡是2019年第五十八屆威尼斯雙年展台灣館的展出地點。威尼斯的監獄一開始設在總督宮裡，1641年擴遷到宮殿對面的建築中，中間由嘆息橋相連。今天，皮歐比（Piombi）監獄（威尼斯人因其屋頂的建築材料，用「鉛」（Piombi）來命名這座老監獄）因為1755年曾囚禁義大利作家、深具傳奇色彩的情聖賈科莫·卡薩諾瓦（Giacomo Casanova）而出名——他被關幾個月後就成功越獄了。

藝術家鄭淑麗創作了《3x3x6》系列，來回應這座監獄的建築和政治歷史。這個歷史既作為材料，又作為創作中的概念元素。她把這座建築當作跨越歷史與虛構、記憶與想像的場域，創造了一個具有多重界面的沉浸式裝置，來反思性的主體性（sexual subjectivity）是如何透過不同的監禁和控制技術——從身體囚禁到當今社會無所不在的監控系統——而被製造出來的。

為了這個作品的創作，鄭淑麗與國際學者、社運分子及研究者合作，包括迪恩·斯佩德（Dean Spade）、何春蕤（Josephine Ho）、黃道明（Hans Huang）等人，研究歷史上及當代由於性別、性以及種族上不同主流而導致監禁的案例。針對這個計畫，鄭淑麗考察了很多監獄建築，訪問了世界上不同地方的獄中人。[2]這個研究過程促使她選了十個案例，以它們為關鍵材料，創作出十部一系列的4K影片，思考法律和視覺體系如何影響性、性別以及種族規範。

數位時代的監控與全景監獄

在這個作品中，鄭淑麗探索監獄體系與社會規範之間的關係，在數位文化內尋覓囚禁和監控技術的變化軌跡。她的作品把普宮帶進了當代語境，這個語境的元素包括全球網際網路和人工智慧、軍用機器人技術和基因工程，以及用於干預生殖、認知和心理過程的生物、化學技術。這些技術催生的典範轉移，可以與印刷機發明和十五世紀展開的殖民活動帶來的典範轉移相比。我們正在從一個從勞力（人或非人）中榨取剩餘價值的

社會轉化成一個新型社會，機器不僅會接手大部分的工作，還將會控制並決定什麼東西在何時以什麼方式製造出來：我們正在從古騰堡的讀、寫時代進入一個符號閃爍的社會，正在從一個類比的、以文本為基礎的文化進入一個由演算法構成的數位電子風景。這也是權力、知識和快感之間關係的變化。這種變化導致新型的主體性以及新式的征服和抵抗。

1990年代初，德勒茲（Deleuze）追隨傅柯（Foucault），用「控制社會」（control society）一詞來描述知識—權力關係的呈現。[3]然而，德勒茲和傅柯都沒有反思過技術會對性別化、性化、種族化的主體帶來怎樣的影響。儘管性別（sexes）之間、種族範疇之間以及同性、異性戀之間的區別是西方殖民及解剖政治話語的創造。然而，新的視覺及監控技術以及通訊和生殖技術正在建構、創造出新的主體位置。我曾經用過「藥學色情資本主義」（pharmacopornographic capitalism）一詞來描述在由生化及網路通訊技術主導的新型權力格局特定的性身體和主體性的製造——在這個新權力中，自然與人工、內與外、在場與缺席、製造者和接收者之間的傳統界線變得模糊。

對德勒茲而言，從十九世紀那種規訓式（disciplinary）的社會轉換到新的控制型社會的主要指標之一，就是從「諸多圈圍空間」（監獄正是這種空間的典範）轉換到「超高速自由遊走的控制形式，而這種新的形式取代了在封閉系統的時間框架中運作的舊有規訓形式」。[4]正如德勒茲指出的，在規訓體系下，監獄的時、空之間具有類比關係，而在控制社會中，「不同的控制機制是彼此無法分開的變化形式，它們形成了一個可變的幾何系統，而數字（不一定是二元的）是這個系統的語言」。傳統監獄的圈圍（enclosures）是「模子、各不相同的鑄件」，而控制的技巧則是「一種調制，就像一個自我塑形的鑄模一樣，會時刻變化，或是像篩網一樣，從一點到另一點不斷地變形」。[5]

當代政治情勢的特點就在於，規訓體系下的監控機制和控制機制侵入了傳統上認為最私密、最自然的空間：個人的身體。在規訓型社會中，身體因為居於充斥權力的物理空間而被臣服：主體的身分（正常或異常、有病或健康、兒童或成人、自由公民或罪犯、工人或業主、男或

女、異性戀或同性戀）是透過身處權力充斥的公共建築（醫院、學校、工廠、家庭空間、精神病院、監獄等）之內或外而被建構。在藥學色情的體制下，權力建築被充電、被微縮、被變成私人數位通訊設備及生物技術假體：個人的身體成了有機建築，上面附著著權力設備。現代主體棲息於規訓建築內；當代主體則成了控制儀器的棲息地。

當傅柯、德勒茲以及德勒茲的合作者瓜塔利（Guattari）預料到圈圍空間的終結以及寓意上的牆的坍塌，他們沒有預見到的，是一種新的混雜呈現的誕生：與過去三十年發展出來的大規模囚禁體系共存的，是各種新型的數位及生技控制手段。控制社會的到來並沒有抹去規訓體系的建築學技術，而是建立起了一個意想不到的聯盟。新的控制方式透過把多種（且常是相互對抗的）主體生產技術並置而出現，這些技術來自多種歷史體系：我們不再是規訓體系下的類比主體，但也尚未完全成為控制體系下的模組化數位生物。我們處於轉化中。

這個時刻的政治潛力和詩學潛力與建立新的壓迫和排斥形式帶來的風險一樣大。鄭淑麗創造了實驗工具，來度過這個轉化。她的作品在真實與想像之間運作，它發明了新的「反神話」，刻意誤用控制技術，從而摧毀權力關係。鄭淑麗思考十九世紀以來，監控和監禁的技術是如何轉化成今天的3D人臉辨識及網路監控技術的。她將普宮的四個展覽室打造成高科技監控空間，以詰問不同的視覺體系和法律體系如何建構性別、性、種族和健康，並使之常態化。

倒置的電子全景監獄

全景監獄（panopticon）為傑瑞米・邊沁（Jeremy Bentham）和塞謬・邊沁（Samuel Bentham）兄弟於1786年發明：他們把克里切夫（Krichev）一座工業檢查建築進行改造，用來優化工人的產量。其後，全景監獄快速成了監獄監控的方法，在歐洲廣為採用，並在十九世紀被推廣到了美國和日本。[6]其建築包含兩個同心圓的環形牢房以及中心的觀察塔，從塔上任何一個視點都可以監控從圓心發散出去的大量小牢房，而囚徒不知道

他們是否正在被監視。每間牢房有兩個窗戶：一個窗戶讓光線進入，另一個則面對監控塔，而塔樓定時用循環轉向的探照燈照亮牢房。每個牢房不斷受到監視，成了機構窺探的對象。對傅柯而言，全景監獄不僅只是個單純的建築設計：它還是權力與知識構成的規訓體系的典範模式。

鄭淑麗利用全景監獄的建築模式來打造《3x3x6》A展覽室。然而，她並沒有單純重新呈現全景監獄建築模式的運作機制，而是扭轉相機、替換接線、交換位置，並掩蓋軌跡。她的塔樓投射影像，而不去監視。在鄭淑麗的全景監獄中，觀眾會看到十位囚徒的肖像——他們成了這件藝術作品虛構探索的對象。透過把全景監獄的主要功能由監視變成投射，鄭淑麗反思這個裝置的「述行」（performative）維度。她這座監獄的目的不是要「監視」所謂的性罪犯，而是把已經建構好的形象投射到她／他／*的身上。實際上，（「常態」或「病態」的）主體位置正是權力的集體運作的投射。（例如，當歐洲從貴族時代進入共和時代之時，卡薩諾瓦和薩德處於兩個性主體位置的邊緣：一位是威脅天主教對女性生殖控制的浪子，另一位是無神論者和褻瀆者，威脅神學秩序對性快感的道德限制。在二十世紀，閹夫者、黑人性侵犯、患有愛滋病的同性戀者、跨性別人士，以及性感的網路E女郎，都成了權力展現的「投射」。）因此，鄭淑麗把全景監獄詮釋為多頻道的投影機，強調了監視和製造的矛盾之處，以及在觀察與建構主體（我們也監視、控制這個主體）間的細微差異。

B展室和C展室有很多螢幕，放映著十位囚徒個案的十部4K影片。這個空間成了一個迷宮，充斥著來自十八世紀威尼斯至當代臺灣的敘事和年表。這些4K影片把法律文件、虛假新聞、歷史報導、迷思和幻想揉合在一起，把跨龐克（trans punk）科幻、酷兒及反殖民想像作為視覺和批判的框架，來講述性常態化和監禁的歷史，並思考征服和抵抗的問題。此外，作品使用了跨時間敘事——這個技法旨在激發對歷史進行異議解讀、激發當下的詩意和政治行動的批判性擴散。這個技法讓十部影片中的角色跨越時間，改變性別、種族、生理性（sex）和社會性（sexuality）。透過讓觀眾在影片之間漫步並做出敘事連結，作品邀請他們建構數位時代對性的酷兒反歷史。

最後，觀眾被帶往D展室，他們可以選擇進入，就好像有可能打開「黑盒子」一樣。假如他們進去了，將會看到一個受休・海夫納（Hugh Hefner）花花公子豪宅控制室影響的控制中心。在他的控制室裡，海夫納監視並記錄豪宅二十多個房間（包括花花公子玩伴的私人臥室）裡所有發生的事情。[7]透過結合「獄宮」和「歡樂宮」（海夫納把花花公子豪宅稱為「歡樂宮」(pleasure palace)），鄭淑麗質詢懲罰與快感、監控與欲望，以及監視我們的體系與我們主動樂於參與的監控系統之間，具有什麼政治關係。

《3x3x6》這個標題的來源是今日西方監禁「性罪犯」和「恐怖分子」監獄體系的標準化建築結構：每個標準牢房有3x3平方公尺，沒有窗戶，被六個攝影機每天二十四小時監控。也就是說，當代牢房本身就是個藥學色情（pharmacopornographic）容器，一個全面封閉但具有電子透明度的空間。裡面住著一具用化學手段管理的身體，一天二十四小時處於閉路電視監控之下。

藥學色情時代的卡薩諾瓦

在4K影片系列中我們遇見了卡薩諾瓦X——他是虛構的賈科莫・卡薩諾瓦，而真實的卡薩諾瓦1755年被主政的十人議會大長官逮捕，在皮歐比監獄囚禁了幾乎一年，直到成功越獄。他一直不知道自己的罪名是什麼——很有可能是閱讀並傳播神祕、玄妙和淫穢書籍；如果不是這個罪名，就很可能因為他是共濟會成員。他的被捕或許也與他和瑪麗娜・莫洛西尼（Marina Morosini）的祕情有關。由於卡薩諾瓦債臺高築，且不是當時威尼斯共和國由不到四十個貴族家族構成的小圈子的一員，他沒有受到任何庇護。然而，讓藝術家鄭淑麗感興趣的，並不是在西方被神話的風流浪子卡薩諾瓦。相反地，她關注的是這位浪子生平中的一個常常被人忘記的細節：卡薩諾瓦性關係眾多，卻又不想染上梅毒、不想讓女人懷孕。所以他和傑瑞米・邊沁一樣，是十八世紀末保險套使用的主要倡導者——這與教堂和國家的觀點背道而馳。[8]反對西方表述把亞洲男性特質與閹割畫上等號的做法，[9]鄭淑麗創作了一位縱慾的、性別不定的亞洲卡薩諾瓦X，由臺灣表演者魏道揚（Enrico Wey）扮演。鄭淑麗呈現的不是在西方被奉為偶像的男異性戀者卡薩諾瓦，而是身為最早性教育家的卡薩諾瓦：作為倡導安全性行為的先驅，他超越了直男與酷兒之間的刻板差異。

卡薩諾瓦X就是這樣在影片中穿越了時間和文化，與00 X這位人物相遇的：00 X是位愛滋病帶原的年輕人，他被控的罪名包括散布愛滋病，透過社交網路尋找男同志發生性關係，以及嗑藥做愛（chemsex）；他在臺灣被判入獄十年。十一位與00 X發生過性行為的男性被傳喚到庭作證；其中一些人之後也以同樣罪名被控。00 X一案於2017年在臺灣被公之於眾，激起了關於勞工階層和中產階層的臺灣同志圈中嗑藥做愛的討論。

「嗑藥做愛」（Chemsex）一詞出現於2001年，指的是集體服用藥物（主要是甲基苯丙胺、GHB或γ-羥基丁酸，以及俗稱「喵喵」（miaow miaow）的甲氧麻黃酮），來增強性體驗。嗑藥做愛主要是藥物與智慧型手機APP、化學刺激的性行為與網路交友，以及把愛滋病帶原身體視為潛在汙染者（儘管他們可能已在接受雞尾酒療法，因此傳播的機率為零）的病態化做法和國家網路監控之間的關聯。網路釣人（cruising）的各種APP最早為同志圈使用，它們的出現催生了一個由依賴修圖的各色虛擬化身、祕而不宣的交往，以及對性伴侶的評估所組成的世界。但同時，國家也在利用網路監控來執行他們的電子衛生學迫害：驗血的義務、正式宣告自己的愛滋病毒帶原情況，以及用APP監控個人活動，這已然催生了前所未有的性控制形式。

在鄭淑麗創作的虛構故事中，00 X和他的十一位性伴侶及法律證人都穿上了臺灣戒嚴時代傳統的粉色囚服，在藥片雨中起舞，就像是情人組成的隊伍。我們看到00 X實際上是卡薩諾瓦X的分身，是這位義大利浪子的另一個當代藥學色情版，他淪陷在數位監控和恐同衛生法律構成的網中。這部影片在梅毒和愛滋病的年表之間建立了聯繫，結尾的場景是兩個人既浪漫（又帶有政治意味）的相遇：卡薩諾瓦X不僅把他的保險

套給了00 X，還熱情地親吻他，有意喚起並正視圍繞愛滋傳播的恐懼和汙名。

性生化人時代的薩德和社會契約

只要想到西方現代性裡的監獄體系與性之間的關係，就一定會想到薩德侯爵。薩德因褻瀆和性偏差的罪名，從法國舊制度時期到十八世紀末的共和時代，在不同的監獄總共被關了三十二年。正如喬治·巴代伊（Georges Bataille）所說，沒有人比薩德更了解西方啟蒙時代的道德變態。薩德的作品充斥著死亡懲罰、極度監禁，以及徹底窺探。他把無限的性享受描繪成絕對主權的前提——值得注意的是，他的創作時間與邊沁設計出全景監獄的時間吻合。薩德的這些描寫可以用來幫助理解國家及其監獄制度與被有罪化、性化和種族化的身體之間的關係——從這些身體上，國家及其監獄系統汲取了勞力、知識和愉悅。

大多數電影和文學作品把薩德塑造成一位苗條的男性。其實薩德有一百八十多公斤重，且他最常採用的不是異性戀性行為，而是自我肛插。鄭淑麗作品中的薩德X由當代表演者利茲·羅森菲爾德（Liz Rosenfeld）扮演，這位薩德X恢復了他的物質性和女性特質。這部影片是一首用寫作和獄中性行為譜成的酷兒頌歌，它歌頌抵抗，描述了《索多瑪一百二十天》（*120 Days of Sodom*）手稿是如何被搶救下來的。1785年，囚於巴士底監獄的薩德把這個十二公尺長的手稿藏到了他在獄中用於肛交的中空假陰莖中。7月14日巴士底監獄被洗劫後，薩德以為手稿丟失了，但它最終被找到，並於1904年被出版。

在另外一部4K影片中，薩德X遇到了MW X——此人在殺死他在網路食人主題論壇認識的男子後，被判終身監禁。被殺的男子事前簽過協議，同意在殺死自己的性儀式之後被吃。鄭淑麗強調了網路技術在這種形式的性關係中扮演的關鍵角色，並把MW X的性伴侶轉化成了一臺電腦，把殺人和吃人轉化成了分解和電子消化的過程。MW X對簽約殺死同伴的癡迷，體現出社會民主契約主義和傳統同意觀念的侷限，指出了

攝食和性之間、挪用與合併之間、快感和他者的消失之間，具有複雜的潛意識關係。

傅柯X在華沙

在歷史案例和當代案例之中，《3x3x6》塞進了冷戰時期年輕的傅柯在波蘭被控同性戀的案例。1958年，傅柯被聘為華沙大學法國中心主任；當時波蘭正處於1956年學生反抗主政的共產黨和蘇聯的十月事件之後。身為法國文化部文化專員的傅柯當時是未出櫃的同志：同性戀在法國尚未完全合法，而在共產國家，同性戀行為受到高度監控。特別是在波蘭，共產黨政府利用人們傳統上對同性戀所持的負面態度來挾制同性戀者。全國各地收集了成千上萬反同性戀者的文件，最終發生了1985年的「風信子行動」（Operation Hyacinth），逮捕了很多男同志。[10]

1959年，波蘭一名特務誘惑了傅柯，希望透過把他的性向公之於眾來給法國大使館製造麻煩。傅柯因此受到了警察的同性戀調查，被正式指控和拘留——我們不知道究竟被拘留了多久，但可能沒多久法國大使館就干預了。傅柯身陷這齣外交醜聞，被迫離開華沙，前往漢堡。法國大使館從來沒有公佈過這次指控的官方文件。儘管幾乎沒有受到任何評論，但這次事件很可能在傅柯的生活和著作上都打下了烙印。他在波蘭寫完了博士論文，這個論文於1961年以題為《瘋癲與文明：理性時代的瘋狂史》（*Madness and Civilization: A History of Insanity in the Age of Reason*）的專書出版，在書中他提出了一個「惡名昭彰」的觀點，討論各項規訓制度以及現代社會如何用規訓性囚禁來取代公開懲罰。[11]作為西方重要的性史和監獄史學者，傅柯希望把自己的臉從權力檔案中抹去，就像抹去「畫在海邊沙灘上的臉一樣」，[12]希望在公開場合永遠不被提及他在波蘭監獄的事情。

傅柯遭受驅逐的事件是個典範故事，裡面包含了性與政治、文化史與間諜活動、性與背叛、私人屈辱與公共沉默等諸多成分。它說明傅柯對監控技法和對性少數群體的監禁有著第一手知識，且他日後對此做

了歷史論述。但同時，它也讓傅柯的沉默和自我否定顯得意味深長：為什麼傅柯在講述「性史」的時候不提及此事？身為法國大使館專員以及之後身為法蘭西學院教授的他，是否有可能以第一人稱來談性？鄭淑麗的傅柯X暴露了頭髮尚在的年輕傅柯的祕密。他身處的監獄牢房籠罩在華沙文化科學宮的針形陰影中，他身著和服——這正是埃爾維．居貝爾（Hervé Guibert）在傅柯生命接近終點時所拍照片中傅柯穿的那件。一系列訪客——一名波蘭軍事特務、一位外交官、一位醫生——來給傅柯剃頭、穿衣，把他變成我們熟知的那位公共知識分子偶像：簡樸、光頭、身著白色高領衣、戴著眼鏡。傅柯X的影片把傅柯和波蘭間諜的相會，虛構地放到一個祕密同志聚會場所（類似1970年代傅柯在舊金山常常光顧的地下墓穴俱樂部[13]），在這裡，迫害者／引誘者和被迫害者／被引誘者討論自由的意義是什麼，以及如何使用自由。但只有在變身之後，傅柯才開始說話，作為性史的敘述者，穿越時空，和其他影片中的人物相遇。

非白人強暴犯之迷思

傅柯X在他的跨時空遨遊中遇到了兩個人，一位是B X案的女主角——她因割下丈夫的陰莖、把它丟進垃圾處理機而於2013年被判終身監禁；另一位是穆斯林學者R X，他在2018年被控性侵害和強姦，未經審判在法國一所監獄裡被單獨關押了十個月。他們代表著因被控與性相關的罪行而受到最嚴厲懲罰的兩種政治身體：桀驁不馴的婦女和被種族化的主體。

在為這個作品進行研究的整個過程中，我們學到了一些頗具政治性的教訓。西方現代法律體系通常把女性定義為性暴力的受害者，但很少會思考女性對男性施暴的可能性。這或許可以解釋為什麼大多數女性實施的性暴力會受到最嚴厲的譴責或是會被認為是精神疾病案例——這往往會讓女性因此被終身禁錮。女性暴力總是比男性獲得的刑期長，除非男性是非白人。透過研究#MeToo運動以來若干有關強姦、性侵害和性騷擾的法律案例，我們也認識到，大多數被懲罰、被監禁的是非白人男性。白人男性常常在媒體上被女性排斥，但他們往往能從法律程序中脫

身而不會獲得任何刑期。儘管#MeToo運動已經讓兩百多個男人從位高權重的公共地位跌落下來，但只有少數人面臨刑事訴訟，甚至更少的人因這些指控而被關（且被關的幾乎都是非白人）。因此，當代對性暴力的刑事處罰促進了政治運動家、作家安吉拉．戴維斯（Angela Y. Davis）所說的「黑人強暴犯迷思」的再度出現。[14]

對戴維斯而言，這個迷思再度出現是因為白人至上主義又一次成了問題。這個所謂「黑人強暴犯」的迷思是美國在廢奴之後建構的政治發明，之後又被延伸到其他殖民和後殖民的語境中去。它是用來針對非白人人群獲得的法律自由、強化白人權力的工具。當代#MeToo運動和南美的「一個都不能少」（Ni Una Menos）運動的差別正好在於種族歧視在這兩個女性主義抗爭中扮演何種角色。一個都不能少運動是圍繞著南美婦女被殺害的案件展開的，後來延伸到了美國。與「黑人的命也是命」（Black Lives Matter）運動接軌。#MeToo運動常用種族歧視論點來討論施予女性的性暴力（例如2016年指控移民捲入科隆的強暴案 ），而一個都不能少運動很正確地強調了階級壓迫、種族主義和性暴力之間的相互聯繫。

電子新時代獵巫

《3x3x6》中的其他兩部影片聚焦於黑人強暴犯的女性政治同伴：「隨便女人」的迷思。正如戴維斯指出的：

> **把黑人男子作為強暴犯的虛構形象一直在強化它不可分割的同伴：黑人婦女放蕩隨便的形象。這是因為，一旦大家接受黑人男子身上有壓制不住的動物性衝動，那麼整個種族都會被與獸性相聯繫。如果黑人男子把白人婦女當作性對象來看，那麼黑人婦女就肯定歡迎白人男子的性關注。由於被當成了「隨便的女人」及蕩婦，黑人婦女被強暴而呼救時，就會被覺得一定不是真的。**[15]

2018年7月，十八歲的梅德．霍加布里（Maedeh Hojabri）因為在IG（Instagram）上傳了自己跳舞的影片而被捕了。霍加布里用手機錄下自己沒有戴頭巾，在臥室裡隨著流行和饒舌音樂跳舞。德黑蘭網路警察的首長圖拉甲．卡則米（Touraj Kazemi）宣告，他的隊伍正在偵查IG上所有推女性不雅舞蹈的網紅頻道，並會對這種行為採取行動。[16]在隨後的聲明中，網路警察說明了性犯罪的數位性質：法律懲治的不是跳舞本身，而是在網路上傳影片。同時，中國也有幾名婦女因上傳被有關部門認定是淫穢或不雅的自拍影片而被捕。鄭淑麗把其中的L X案例做了虛構處理：這位女子因在網路上模仿口交而被判入獄四年。

正如學者兼社會運動家西爾維亞．費德里奇（Silvia Federici）提出的。歷史上，在性和經濟上都很獨立的婦女常被描繪成對父權體系的社會威脅，並成了體制下的獵巫對象。對費德里奇而言，在全球資本擴大、轉化的今天，新的獵巫行動正在進行。[17]這種獵巫主要發生在網際網路的數位空間中，常常牽涉到IG、推特和臉書——在這些地方，圖像和話語不斷生成，新的價值形式不斷被製造。網際網路被認為是自由的、無性別的空間；在這樣的背景下，針對女性的指控說明，新型技術父權出現了。它受數位獨裁控制，在這裡婦女的身體被嚴厲監控、控制。

在霍加布里被捕後幾天，很多伊朗或非伊朗婦女湧上網，上傳她們跳舞的影片，以示團結，並使用了#dancingisnotacrime（#跳舞無罪）的標籤。在一則貼文中，一位女性辯稱，她「寧可蹲監獄也不願被『囚禁』在自己的臥室中」——這個說法承認了監獄體系和在家裡及網路上圈禁婦女的性別規範之間具有連續性。面對這種對數位空間進行制約的暴力，需要建構出電子跨女性主義（e-transfeminist）的集體主體。這個主體能夠創造出視覺語彙，來應對各種形式的控制。作為一個異議界面，《3x3x6》要引導部分鬥爭，歡迎並重新利用網路上貼出的圖像，以示團結。

關於隨便的女人和女巫的迷思在有關FSB X的影片中再次出現。2011年12月，辛巴威圭洛的三名婦女因強姦並採集男子精子圖利而被關進哈拉雷最高安全級別的奇庫魯比監獄。此後，若干婦女盜取精子的案

例在辛巴威和南非都有報導。據稱這些婦女把精子賣給黑魔法市場。如果把男人被騙發生關係的事實先放在一邊不談，讓這些婦女獲得如此嚴厲懲處的，是她們對精子的採用。與女性的身體、器官和體液不同，男人的身體和體液一直是主權財產和所有權的場域。精子在歷史上被認為是一種神學液體，與男性繁衍的權力和特點緊密相關。由於對男性權力和主權進行了非法交易，這些所謂的精子女盜匪被當成了對抗父權體系的恐怖分子。正如費德里奇所說，在坦尚尼亞和其他中非國家，「監獄裡充斥著被控的女巫，僅僅在2016年，就有一百多人被處死，被叛軍燒死。這些叛軍沿襲了十六世紀獵巫者的做法，以判處死刑威脅，迫使人們付錢。」[18]鄭淑麗呈現的精子女盜匪集團更像是精子銀行和生育診所。其成員從卡薩諾瓦X的幻想漫遊到藥學色情資本主義。她們很清楚自己在歷史上被當作「精子容器」。她們以體現精子的交換價值來反抗。

默認的二元

就像非白人身體一樣，愛滋帶原身體、被控為E-女巫的身體、跨性別人士的身體成了新的體制化霸凌對象，以及藥學色情資本主義下病態化和刑事化的對象。4K影片D X 講述了一位跨性別男子的故事。這位男子被控與一名女子發生性關係，但沒有告知對方自己的性別狀態。這類法律案件被稱為「詐欺強姦」，體現了深植於法律內部的恐跨意識形態。這些跨性別男性被控用物體或假陽具來代替陰莖，被迫對抗「順性別身體」（cis-body）的形而上：與幻想的身體發生性關係代表什麼？性的真實與虛構之間的界線是什麼？在現代性與性別知識論中，什麼才是真正的性器官？如果說詐欺強姦的案例突顯了默認二元論的那種知識論，那麼D X則是用羅伯特．梅普爾索普（Robert Mapplethorpe）那些被異國情調化、情色化的黑人男性「順性向」（cis-sexuality）的過度性化軀體，來想像肉體易裝（somatic drag）和生物異裝（bio-transvestism），把陰莖與種種有機、無機的元素做交換。最後，就像在傳統中國故事中那樣，跨性別男子自己變成了蛇。在失去人的形體之後，D X質疑，如果解剖話

語和政治話語都不把跨性別身體作為人的事實來看，那麼在法律上獲得跨性別身分的認可有何意義？

展覽室內（外）的下監控（Sousveillance）

鄭淑麗的全景監獄並不只是倒置的：它把4K影片裝置創作的十個虛擬案件投影出來，但同時也保持去中心化、保持對外面影像的開放。鄭淑麗把投影塔與一個3D攝影監控系統相連，這個系統在觀眾到來的時候對他們的身體進行掃描。記錄他們的影像，並把這幾百個影像混在一起變形，然後投射到放映性囚徒影像的同一個螢幕。一份隱私權聲明提醒觀眾，只要進入展區，他們就要接受成為監控系統的一部分。這個契約暴露了監獄和博物館視覺設備中出現的殖民知識論和父權知識論之間的歷史關係，讓我們質疑展覽空間的中立性。然而，當鄭淑麗把展覽觀眾作為銀行（和市場）的數據和樣本來展示他們的主體位置的時候。她也提供線索，希望喚醒集體意識和行動的方法。這個展覽有意識地把性別和種族變成為酷兒數位策略，來抵制殖民和人體測量識別傳統——這些技法包含甚廣，從十九世紀阿方索·貝蒂雍（Alphonse Bertillon）發明的犯罪攝影到今天的人工智慧人臉辨識技術都有。

例如，史丹佛大學在2017年創造了一個電腦演算法，宣稱它有百分之九十三的準確率可以區分男同志和直男，而百分之八十一的準確率可以區分女性中的同志和非同志。為了創造這個演算法，研究人員米凱·克辛斯基（Michal Kosinski）和王軼倫（Yilun Wang）使用了他們稱之為「深度神經網絡」的東西。即一個根據大型數據庫分析視覺元素的數學系統。[19]貝蒂雍只能依靠警察、醫院或殖民拘留紀錄來建立自己的視覺檔案；與貝蒂雍不同的是，這個新型人工智慧性向識別裝置，是使用的是美國一個交友網站上，人們自動、公開上傳的三萬五千多幅臉部影像。

但如果機器能猜測性向，不是因為性身分是可以解讀的自然特徵，而是因為機器依賴的視覺體系和知識體系，正是建構了異性戀和同性戀之間差異的相同體系。我們既不是同性戀也不是異性戀，但我們的視覺

知識論體系有這些區別；我們既不是白人也不是黑人，但我們把技術父權的二元論和種族主義作為語言，教給了我們的機器。透過讓現場和網路觀眾把自拍影像發送給線上展出系統，《3x3x6》展現了這一點。觀眾上傳的圖片被添加到監控系統的影像庫中，然後被打造成3D數位化身。這些人臉數據被計算系統進行跨性別化和跨種族化，從而發生轉化。監控系統進一步被一個反殖民、跨女性主義、反中心化的游擊隊入侵：被性政治體系罪化的人臉和身體與觀眾的影像混合在一起，創造出一個單一的視覺世界。在這個世界中，每人一方面反思，同時被集體轉化。

透過把展覽和內部網路的3D監控攝影機相連，同時也和外部上傳數據相連，鄭淑麗把全景監獄打造成了一座下監控（sousveillance）塔。加拿大評論家史蒂夫·曼（Steve Mann）用這個詞來描述可穿戴、便於隨身攜帶的科技產品帶給監控技術的巨大轉變。[20]如果法語詞*sur-veillance*強調的是全景監獄系統中的人眼或科技眼睛的位置「來自上面」，那麼*sous-veillance*一詞描述了監獄從垂直、放射狀的建築樣式轉換成了水平的、脆弱的個人電腦裝備。儘管對監控技術的迷你化和數位化製造了一個分散、去中心、無限的觀察體系，讓控制網絡變得更密。但是，這也使監控倒置成為可能，用戶們可以觀察體系的眼睛。在當代全景監獄和億萬個人智慧型手機交織構成的複雜網絡中，政治影響力既可能出現在觀察者的位置上，也可能出現在用戶引發異議、抵抗，甚至是造反的策略性運動的集體力量中。首先，這揭示我們使用的科技是控制和抵抗的工具（而不只是交流或娛樂的手段）；第二，要理解這些技術的功能，且敢於干預它們的運作系統。

透過讓觀眾以不一樣的方式使用個人智慧型手機和APP，並把觀眾的數據不斷上傳，並整合到展覽圖像流。鄭淑麗把《3x3x6》延伸到了展場外，讓博物館和網際網路、藝術家和觀眾、製造者和接收者之間的界線變得模糊。她思考的問題還包括：個人自由和親密關係，以及集體能動性和參與。《3x3x6》告訴我們，智慧型手機和電腦是小型攜帶式監獄。而博物館在禁錮、製造、展出我們的性自我（sexual selves）時，讓我們錯以為我們擁有獨立和隱私。同時，這個展覽邀請我們在這科學技術

上（下）監控（sur(sous)veillance）年代，在展場內外採取行動與抵抗。

數位先鋒：創造異議界面

鄭淑麗挑戰數位監控技術和社交媒體，利用威尼斯文藝復興時代的監獄古蹟來創作出一個即時異議界面，邀請觀眾進入。但這種「進入」不再只是一個身體行為。觀眾的臉部影像被追蹤，被轉化成數據，被用來改變與性別、性和種族等文化符碼相關的參數，然後被重新混入由歷史上和虛構的「性罪犯」和性別反抗者臉部構成的生物政治庫。觀眾還可以以數位化形式進入系統，並引入可以轉化為展覽圖像的東西，例如重新上傳因張貼舞蹈影片以示團結而被捕入獄婦女的舞蹈影片。

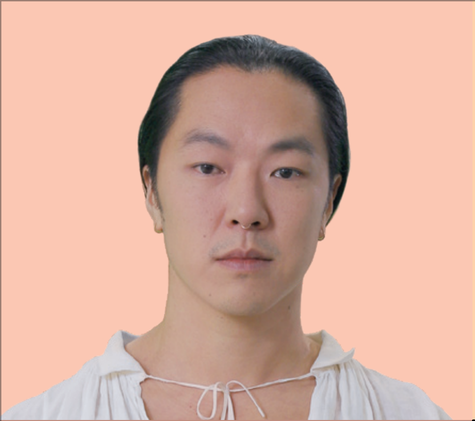
如果二十世紀初前衛藝術抗議的是十九世紀傳統的藝術表達手法，並把這些傳統手法作為政治控制工具來貶低。今天我們看到的是新的數位化前衛藝術的出現，它改變了視覺、聽覺和意義製造的框架，反思從類比社會到數位社會的變化：做為對性別規範和線上共享數位資料的合法、非法文化之轉換的反思。《布蘭登》（*Brandon*）（1998–1999）和《派樂西王國》（*Kingdom of Piracy*，於2002年與阿爾敏·麥多士（Armin Medosch）及四方幸子（Yukiko Shikata）共同創作），是鄭淑麗在這個運動之中的兩個先驅作品。現代主義協調了傳統手工藝和當時出現的技術之間的對抗，而數位前衛藝術則源自後網際網路技術（包括資料探勘、大眾監控及人工智慧）對現代美學的重估、批判及摧毀。正如我們在《3x3x6》中看到的，這個數位前衛運動採取了兩個反向的策略。首先，鄭淑麗沒有僅僅為網際網路提供內容，而是利用或誤用製造、傳播網路藝術的種種可能。第二，鄭淑麗實施了我們可以稱為「虛擬不服從」的策略：她的編碼和敘述方式對抗了將性、性別和種族少數人群入罪化的霸權敘事；她質疑在正常和病態、真實與虛擬、社會承認和被忽視之間建立區別的規範。鄭淑麗與網際網路技術的關係就像帕索里尼（Pasolini）與電影、凱西·艾克（Kathy Acker）與文學的關係：讓一個媒介自我對抗，只是為了將其與政治史和社會能動性重新連結。藉此，鄭淑麗所屬的後網際網路數位前衛藝術挑戰了網際網路全球資本主義的美學，以及被社交媒體推波助瀾，與被市場和政治控制剝削的身分建構政治。

1. 謹以此文獻給所有身陷真實監獄或知識監獄中的性與性別囚徒。
2. 出於法律和政治原因，《3x3x6》展中訪問過和虛擬化的當代受刑人名字皆被隱瞞或改造。
3. Gilles Deleuze, “Postscript on the Societies of Control,” *October* 59 (Winter 1992): 3.
4. 同上，頁4。
5. 同上。
6. 作為《3x3x6》調查研究的一部分，我們造訪了若干全景監獄，包括臺灣的嘉義舊監獄——這個監獄建於日據時代，直到2000年代初仍作為監獄在使用。
7. 關於花花公子豪宅中這個控制室的詳情，見Paul B. Preciado, *Pornotopia: An Essay on Playboy's Architecture and Biopolitics* (New York: Zone Books, 2014)。
8. 參見Aine Collier, *The Humble Little Condom: A History* (Amherst, NY: Prometheus Books, 2007)。
9. 有關柔弱亞洲男性特質的種族主義迷思的討論，參見David L. Eng, *Racial Castration: Managing Masculinity in Asian America* (Durham NC: Duke University Press, 2001)。
10. 參見Ewa Majewska, “Public Against Our Will? The Caring Gaze of Leviathan, ‘Pink Files’ from the 1980s Poland and the Issue of Privacy,” *InterAlia: A Journal for Queer Studies* (2017)，http://www.interalia.org.pl/en/artykuly/on_a_rolling_basis/public_against_our_will_the_caring_gaze_of_leviathan_pink_files_from_the_1980s.htm。
11. 關於這個事件的不同說法，參見戴維·梅西（David Macey）和迪迪艾·艾利伯恩（Didier Eribon）各自寫的傳記，並請特別參見Remigiusz Ryziński, *Foucault w Warszawie* (Warsaw: Wydawnictwo Dowody na Istnienie, 2017)。
12. Michel Foucault, *The Order of Things: An Archeology of the Human Sciences* (London: Routledge, 1989), 422.
13. 關於這個俱樂部的描述，見Gayle Rubin, “The Catacombs: A Temple of the Butthole,” in *Leatherfolk–Radical Sex, People, Politics, and Practice*, ed. Mark Thompson (Boston: Alyson Publications, 1991), 119–41。
14. 參見Angela Y. Davis, “Rape, Racism and the Myth of the Black Rapist,” in *Women, Race, & Class* (New York: Vintage Books, 1983)。
15. 同上，頁106。
16. 2012年部落客薩塔·貝赫施提（Sattar Beheshti）在被拘時死去，伊朗警方就已經受到了公開批評。
17. 參見Silvia Federici, *Witches, Witch-Hunting, and Women* (Oakland, CA: PM Press, 2018)。
18. 同上，頁3–4。
19. Michal Kosinski and Yilun Wang, “Deep Neural Networks Are More Accurate Than Humans at Detecting Sexual Orientation from Facial Images,” *Open Science Framework*, February 15, 2017，2019年2月11日參閱， https://osf.io/zn79k。
20. 參見Steve Mann, “Sousveillance: Inverse Surveillance in Multimedia Imaging,” in *Proceedings of the Twelfth Annual International Conference on Multimedia* (New York: ACM, 2004), 620–27。

3X3X6

The Films

影片



Casanova X
卡薩諾瓦 *X*

Arrested in Venice in 1755 and jailed at the Piombi; accused with an undetermined charge, likely a combination of corruption, indecency, and public outrage. He managed to escape in 1756.

1755年於威尼斯被捕，囚於皮歐比監獄（Piombi）；起訴罪名不詳，很可能是集腐敗、行為不端和引發公共憤怒於一體的綜合罪行。他於1756年成功越獄。













Sade X

薩德 *X*

Charged with numerous allegations of sexual abuse, deviance, sodomy, and blasphemy; incarcerated in French prisons for more than thirty-two years of his life.

被以多重罪名起訴，包括性虐待、行為異常、雞姦，和褻瀆；一生中超過三十二年被囚於法國不同的監獄。















Foucault X

傅柯 *X*

Investigated for homosexual conduct by the Polish police in 1959 while serving as director of the Centre Français at the University of Warsaw; incarcerated for an unknown period of time.

1959年擔任華沙大學法國中心主任時，因同性戀行為遭受波蘭警方調查；後被囚，囚期不詳。













B X

Woman sentenced to life imprisonment—with the possibility of parole after seven years—in 2013 for cutting off her husband's penis and throwing it into a garbage disposal unit.

2013年因割掉丈夫生殖器並將之丟進垃圾處理機，而被判終身監禁（滿七年後有可能申請假釋）的婦人。











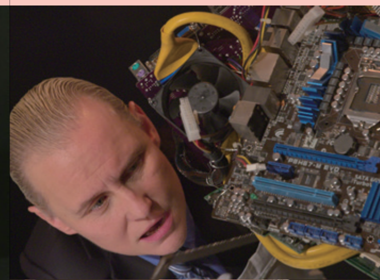


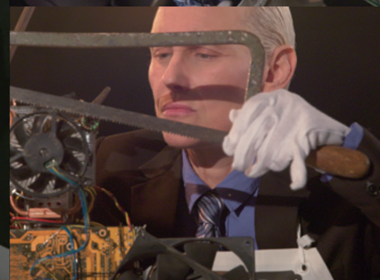
MW X

Man who agreed by contract to eat another man after having sex and slaughtering him; they had met in an Internet cannibal café. He was convicted of murder and sentenced to life imprisonment in Germany in 2006.

該男子簽了協議，同意與另一位男子發生性關係後殺死他，並把他吃掉；二人相遇於網路上的一個食人主題論壇。此人被以謀殺定罪，於2006年在德國被判終身監禁。



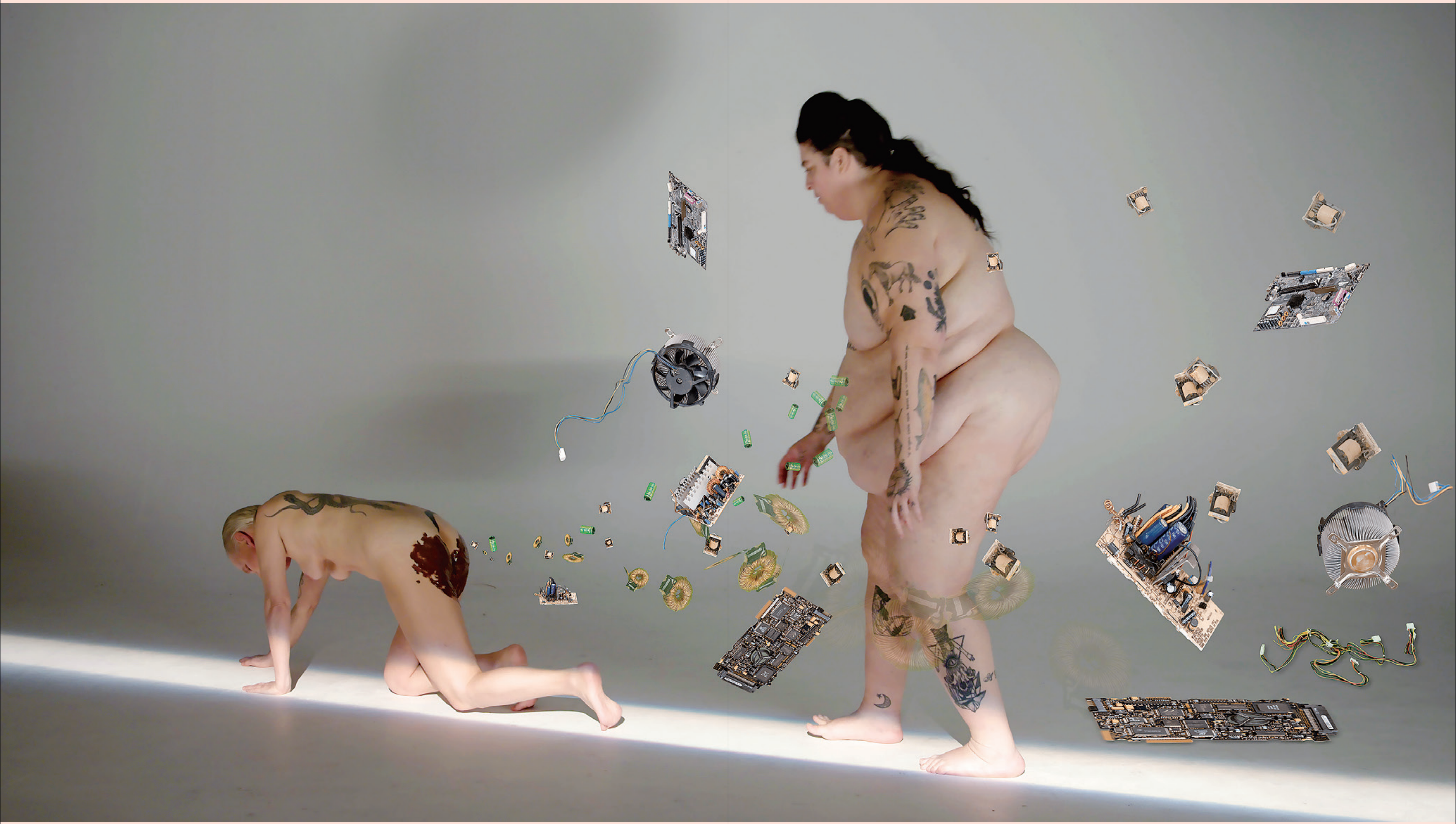














00 X

Arrested for soliciting gay men to have chemsex via social networks; sentenced to twelve years in prison for knowingly spreading the HIV virus and endangering others.

因在社交平臺上徵求男同志「嗑藥做愛」而被捕；被以有意散布愛滋病毒危害他人的罪名判處監禁十二年。











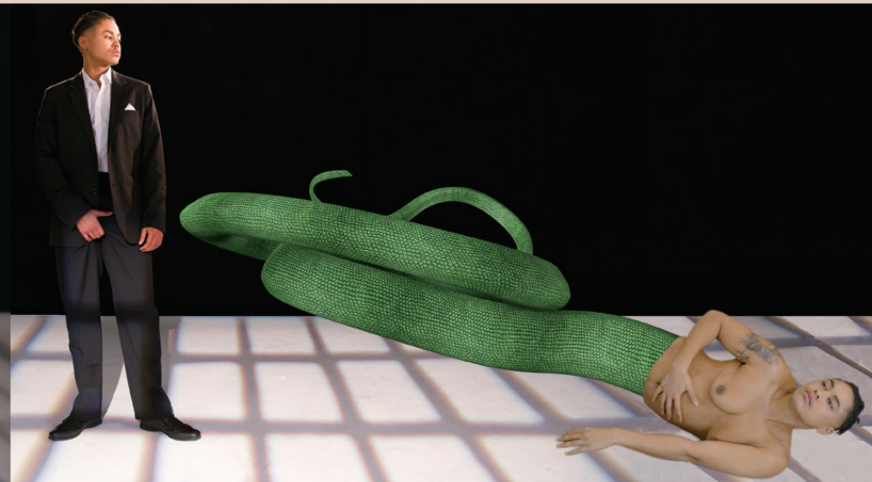


D X

Transgender person accused in the 2010s of having sex with a woman without revealing his gender status; sentenced to six years of prison for sexual assault. This legal charge is known as “rape by deception.”

該跨性人士在2010年代，因未向與之發生關係的女性告知其性別狀態而遭起訴，被以性侵害的罪名判處六年監禁。這個案例在法律上稱作「詐欺強姦」。











R X

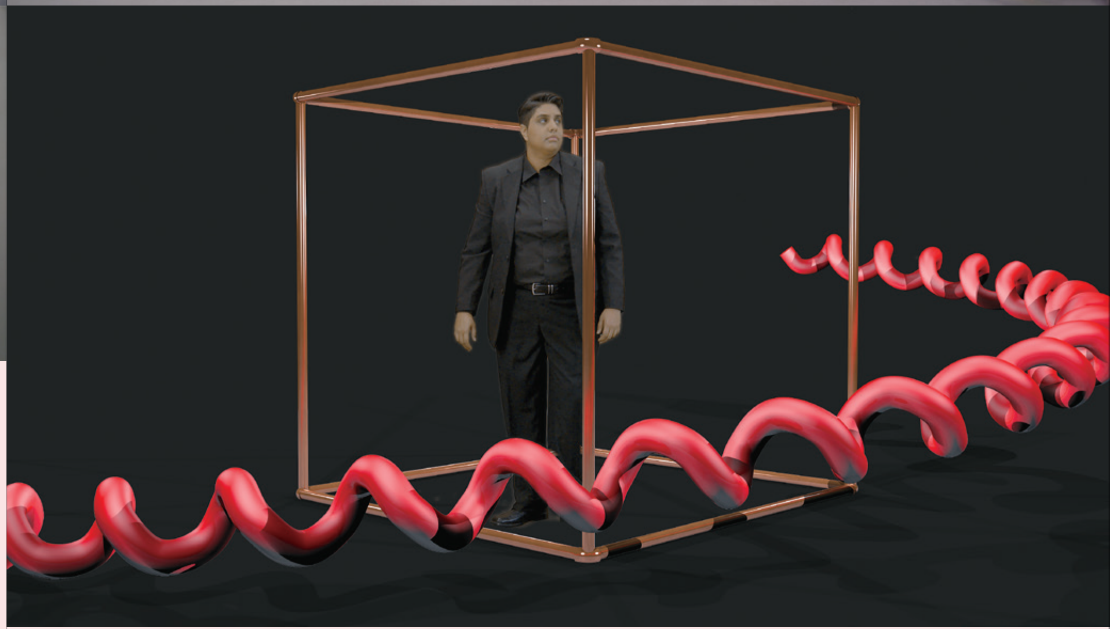


Muslim scholar arrested for alleged sexual assault and rape in 2018; detained for ten months in solitary confinement in a prison near Paris.

這位穆斯林學者被指控性侵害和強姦而於2018年被捕；他在巴黎附近一所監獄被單獨囚禁了十個月。









L X



From China's post-1995 generation, sentenced to four years in prison; charged with manufacturing and disseminating obscene articles on social media for profit in 2016.

這位中國的「九五後」，於2016年，因在社交媒體製造傳播淫穢文章獲利而被起訴，被判四年徒刑。






GUNS 'N' PEARS



FSB X

Three women from Gweru held at Harare's Chikurubi Maximum Security Prison in December 2011 for alleged raping, harvesting, and selling men's semen. Further cases of female sperm bandits have been reported more recently in Zimbabwe and South Africa.

這三位來自辛巴威圭洛的婦女因被指控強姦男性並採集、販賣他們的精子，於2011年12月，被關進哈拉雷最高安全級別的奇庫魯比監獄。辛巴威和南非近來都報導過婦女盜取精子的類似案例。











The Police Cannot Save Us[1]

Dean Spade



In October 2018, Switzerland's National Council voted to criminalize homophobic and transphobic speech, applying a prison term of three years.[2] Advocates of the law hope that it will improve Switzerland's position in the International LGBTI Association rankings.[3] The law was hailed by some as "a magnificent success for human rights." Against the backdrop of such efforts, Shu Lea Cheang's provocative work brings important questions to the surface: How should we understand the relationship between gender and sexual rule breakers and apparatuses of state control? Can the police and courts protect women, queers, and trans people? Can these structures be sites of recognition and liberation?

Cheang's work draws our attention to cases that expose how criminal punishment systems reinforce racialized gender norms. Rape by deception cases are powerful examples, such as the 2012 decision in the appeal of Sabbar Kashur, who was convicted under Israeli law because he represented himself as Jewish to the woman he had sex with, or the 2013 case of Chris Wilson, who was convicted in Scotland of "obtaining sexual intimacy by fraud" because he did not tell his partners he was trans.[4] These cases show, quite sharply, how criminal punishment systems mobilize ideas about racial and sexual purity and identity to protect sexist, transphobic, racist, and colonial investments in particular gender arrangements.

These cases must be understood in a broader context of criminal punishment that targets sexual and gender outsiders and uses racialized and colonial sexual and gender norms to perpetrate harm on marginalized communities. HIV criminalization laws,[5] "crimes against nature" laws,[6] sex offender registries,[7] age of consent laws,[8] and other specific instruments of criminal prosecution enforce sexual and gender norms and disproportionately prosecute trans and queer people, especially people of color and sex workers. However, it would be a mistake to think that only these specific charges are used to achieve this targeting. More broadly, criminal punishment systems put discretion into the hands of police in ways that facilitate the targeting of queer and trans people, especially

those who are people of color, immigrants, people with disabilities, poor people.[9] Police criminalize poverty and harass people they deem "suspicious." Queer and trans people, especially people of color, are more likely to be poor and homeless because of job discrimination, family rejection, discrimination in schools and in social services. While 14 percent of the general population in the US lives in poverty, 29 percent of trans people live in poverty, and the numbers are even higher for trans people of color: 43 percent of trans Latinx people, 41 percent of trans Indigenous people, and 38 percent of Black trans people in the US live in poverty. This makes them more likely to have contact with the police and to experience harm from the police. In the largest study ever conducted of trans people in the US, half reported they are uncomfortable seeking police assistance. More than one-fifth (22 percent) of those who had interacted with police reported police harassment. Black trans people report even higher rates of biased harassment and assault (38 percent and 15 percent respectively).[10]

Because police target and routinely harass poor people, and because queer and trans people are disproportionately poor, homeless, and engaged in criminalized informal economies, queer and trans people end up in criminal systems in high numbers. Once there, queer and trans defendants and prisoners experience additional forms of targeting and violence. They serve longer sentences because of less effective advocacy from homophobic and transphobic lawyers. They are also barred from alternatives to incarceration programs, such as drug treatment that discriminate against trans people routinely. They usually have less family support to help them through their criminal cases. In prisons and jails, queer and trans people are targets for sexual violence and other forms of violence.[11] In the US, and in many other countries, trans women are routinely placed in men's prisons, and many trans people in prison are held in isolation, which causes further physical and mental health harm.[12]

Based on every available indicator, it is clear that queer and trans people, especially people of color, are targets of criminal

punishment apparatuses that exist to protect wealth and enforce racialized gender norms. What, then, does it mean to be living in a time when governments are debating and discussing and passing reforms that use law enforcement and criminalization to "protect" queer and trans people? Some jurisdictions are hiring queer and trans cops. Some are launching public relations campaigns, such as the creation of rainbow cop cars for Pride celebrations or the campaigns urging people to call the police if facing danger. Many have passed hate crime legislation.



Left: Seattle Police Department's public relations campaign urging people to call the police to respond to "hate crimes."
Right: New York Police Department's rainbow police vehicle public relations campaign, 2016.

Increasingly, queer and trans people are expected to evaluate progress toward our liberation based on whether hate crimes legislation that includes sexual orientation and gender identity exists in the jurisdictions in which we live. We are told that passing this legislation is the best way to respond to the ongoing violence we face—we need to make the state and the public care about our victimization and show that they care by increasing surveillance of and punishment for homophobic and transphobic attacks. Fear is a vital motivator for the expansion of systems of control. Queer and trans people's fears about violence are based in reality and the desire for protection is reasonable. However, the assumption that expanding criminalization is the way to reduce harm to queer and trans people is misguided.

Five key realities about violence and criminal punishment are helpful for analyzing the limitations of hate crime legislation, or any proposed reform to criminal punishment systems that promises to build safety by enhancing policing or prosecution:

1.
Jails and prisons are not full of dangerous people, they are full of people marked as disposable.

Criminalization targets people marked as disposable, unwanted, or "other." More than 60 percent of people in US prisons are people of color. Every stage and aspect of criminal punishment and immigration enforcement systems is racist and anti-poor. Social hierarchies impact who gets stopped by cops, who gets arrested, what bail gets set, which immigrants are put in deportation proceedings, what charges are brought, who will be on the jury, what conditions people face while locked up, and what will be possible for them when they get out. Most people violate laws (like traffic laws and drug laws) all the time. Ending up in prison or jail or deportation proceedings is not a matter of dangerousness or lawlessness, it's about whether you are part of a group targeted for enforcement.

2.
Most violence does not happen on the street between strangers, like on TV, but between people who know each other in our homes, schools, and familiar spaces.

Images of out-of-control serial killers and rapists who attack strangers feed the cultural thirst for retribution and the idea that it is acceptable to lock people away for life in unimaginably abusive conditions. In reality, the people who hurt us are usually people we know, and usually they are also struggling

under desperate conditions and/or are victims of violence. Violence, especially sexual violence, is so common that it is not realistic to lock every person who engages in it away. Most violence is never reported to police because people have complex relationships with those who have hurt them, and the whole framing of criminalization, where "bad guys" get "put away," does not work for most survivors of violence. If we deal with the complexity of how common violence is and let go of a system built on a fantasy of monstrous strangers, we might actually begin to focus on how to prevent violence and heal from it. Banishment and exile—the tools offered by the criminal and immigration enforcement systems—only make sense when we maintain the fantasy that there are evil perpetrators committing harm, rather than facing the reality that it is the people we love who are harming us and each other, and that we need to change fundamental conditions to stop violence. The rhetoric of "hate crime" imagines that the biggest threat to queer and trans people is being attacked by a stranger, and that hate crime laws can help prosecutors throw them in jail with long sentences to deter others. This idea misunderstands how violence happens and misdirects our efforts away from what would actually reduce harm and violence in queer and trans people's lives. Instead, it makes a new excuse to expand the system of criminalization.

3.
The most dangerous people, the people who violently destroy and end the most lives, are not the people who get put in jail and prison. They are the people running banks and governments and courtrooms, and they are the people wearing military and police uniforms.

Fear is an effective method of social control. Prison and war profiteers fuel racist and xenophobic fears by circulating

images of "terrorists" and "criminals." In reality, the greatest risks to our survival are poverty, lack of access to health care and housing, food insecurity, police violence, immigration enforcement, imprisonment, war, pollution, and climate change. If we really want to increase well-being and reduce violence for queer and trans people, and for all people, our resources should not be focused on locking up people who possess drugs or get in a fight at school or sleep on a sidewalk. We should be focusing on dismantling the structures that give greedy, war-mongering, wealthy elites decision-making power over most resources, land, and people in the world.

4.
Prisons aren't places to put serial rapists and murders, prisons *are* the serial rapists and murders.

If we acknowledge that a) the vast majority of people in prison and jail are there because of poverty and racism, not because they are "dangerous" or violent, b) prisons and jails utterly fail to make anyone who spends time in them healthier or less likely to engage in violence, and c) prisons and jail are spaces of extreme violence where people get kidnapped and caged and face nutritional deprivation, health care deprivation, and physical attack,[13] it becomes clear that *criminal enforcement and immigration enforcement increase rather than decrease violence overall.*

5.
Increasing criminalization does not make us safer, it just feeds the voracious law enforcement systems that devour our communities.

From a US perspective, this is very clear: the US criminal punishment and immigration enforcement systems are the

> largest prison systems that have ever existed on Earth. The US imprisons more people than any other society that has ever existed—5 percent of the world's population live in the US and 25 percent of the world's prisoners. Our immigration prisons quadrupled in size since 2001. This hasn't made us safer from violence, it *is* violence.

The fundamental message of hate crime legislation is that if we lock more bad people up, we will be safer. Everything about our current law enforcement systems indicates that this is a false promise, and it's a false promise that targets people of color and poor people for caging and death while delivering large profits to white elites. Many might hope that queer and trans people would be unlikely to fall for this trick, since we have deep community histories of standing up to police violence and criminalization. However, this ongoing experience of marginalization makes some of us deeply crave recognition from these very systems of violence and the people we are told to view as powerful or important. This desperate craving for recognition, healing, and safety can cause us to invest hope in the only methods most of us have ever heard of for responding to violence: caging and exile. Many of us want to escape the stigmas of homophobia and transphobia and be recast as "good" in the public eye. In contemporary politics, being a "crime victim" engenders much more sympathy than being a "criminal." By seeking recognition within this system's terms, however, we are enticed to fight for criminalizing legislation that will in no way reduce our experiences of violence or other manifestations of homophobia and transphobia.

Three kinds of strategies are being taken up by queer and trans activists who refuse to believe the lies of law enforcement systems and who want to stop transphobic and homophobic violence. Firstly, many people are working to directly support the survival of queer and trans people who are vulnerable to violence. Projects are underway in many places that connect queer and trans people outside of prison to people currently imprisoned for friendship and

support, as well as projects that provide direct advocacy to queer and trans people facing homelessness, immigration enforcement, criminalization, and other dire circumstances. Many people are providing direct support to people coming out of prison; some are opening their homes to people coming out of prison or foster care. Some people are collaborating to make sex work safer in their communities. This kind of work is vital because we cannot build strong resistance movements if our people are not surviving. Directly helping each other during our moments of crisis is essential, especially when we do it in ways that are politically engaged and that build shared analysis of the systems that produce these dangers. This is not a social service or charity model that provides people with minimal survival needs, set within a moralizing framework that separates the "deserving" from the "undeserving," and which gives professionals the power to determine who is compliant enough, clean enough, hard-working enough, or quiet enough to get into housing or job training or public benefits programs. This is a model of mutual aid that values all of us as social movement participants (especially, people facing dire manifestations of poverty and state violence), who deserve to survive and to get together with others facing similar conditions to fight back.

The second kind of work is to dismantle the apparatuses of criminalization and immigration enforcement. Many of us are trying to stop new jails and immigration prisons from being built, to decriminalize sex work and drugs, to get prisons and police precincts closed, and to stop the expansion of surveillance systems. Identifying what pathways and apparatuses funnel our people into danger and fighting against these systems that are devouring us is vital work.

The third kind of work is building alternative systems for safety and well-being. We have been told lies: the prison system will keep us safe and the immigration system will contribute to our economic well-being. We know these systems only offer violence. It is up to us to build the world we want to live in by cocreating ways of being safer, of having food and shelter and health care, and of breaking

isolation. Lots of activists are working on projects to do this, for example, finding ways to deal with violence in our communities and families that don't involve calling the police, since the police are the most significant danger to many of us. Many people are engaged in experimental work to do what the criminal and immigration systems utterly fail to do, since we know that these systems have grown and grown but have not reduced rape, child sexual abuse, poverty, racism, ableism, and the other things that are killing us, and have actually only increased those things; we have to look with fresh eyes at what actually makes us safer. Some people are building projects that try to directly respond when something violent or harmful happens. Others are creating programs that try to prevent violence by looking at what things tend to keep us safe: strong friendship circles, safe housing, economic independence from partners, transportation, and shared analysis and practices for resisting dangerous systems of meaning and control, like racism and the romance myth.

For many of us pursuing these strategies, a shared commitment to abolish prisons, police, and borders has emerged.[14] We believe that prisons and borders are structures that cannot be redeemed, that have no place in the world. Inventing and believing in enemies, creating ways of banishing and exiling and throwing away people, has no place in the world we are building. This is a very big deal for people raised in societies that feed us a constant diet of racism and fear, that encourage us from early childhood to sort the world into "bad guys" and "good guys," and that deprive us of skills for recognizing complexity, including the complexity of our own lives as people who both experience harm and do harm to others. Working to develop the capacity to hold that complexity and to imagine that harm should be prevented and addressed without throwing people away or putting anyone in cages is a big process.

Today, the most well-funded and widely broadcast lesbian and gay rights narratives tell us that the state is our protector, that its institutions (marriage, the military, the police) are not centers of racist, homophobic, transphobic, and ableist violence but are sites

for our liberation. We know that is not true. Even if they wrap it in a rainbow flag, a cop is a cop, a wall is a wall, an occupation is an occupation, a marriage license is a tool of control. Systems of criminalization are not designed to protect queer and trans people, they are designed to endanger us. Cheang's work, by exposing the ways that criminalization enforces racialized gender norms, helps us assess these designs and to imagine otherwise.

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1. Parts of this text were adapted from Dean Spade, "Their Laws Will Never Make Us Safer," in *Prisons Will Not Protect You*, ed. Ryan Conrad (Oakland, CA: AK Press, 2012), 1–12, http://www.deanspade.net/wp-content/uploads/2013/02/againstequality.pdf.
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9. See "Transgressive Policing: Police Abuse of LGBTQ Communities of Color in Jackson Heights," *Make the Road New York*, October 2012, accessed December 14, 2018, https://maketheroadny.org/pix_reports/MRNY_Transgressive_Policing_Full_Report_10.23.12B.pdf; and Andrea J. Ritchie, Invisible No More: Police Violence against Black Women and Women of Color (Boston: Beacon Press, 2017).

10. Jaime M. Grant, Lisa A. Mottet, Justin Tanis, Jack Harrison, Jody L. Herman, and Mara Keisling, *Injustice at Every Turn: A Report of the National Transgender Discrimination Survey*, National Center for Transgender Equality and National Gay and Lesbian Task Force, Washington, 2011, 160–62, https://www.hivlawandpolicy.org/sites/default/files/Injustice%20at%20Every%20Turn.pdf.

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12. Jason M. Breslow, "What Does Solitary Confinement Do to Your Mind?" *PBS*, April 22, 2014, accessed December 14, 2018, https://www.pbs.org/wgbh/frontline/article/what-does-solitary-confinement-do-to-your-mind; and "Solitary Confinement Facts," *American Friends Service Committee*, accessed December 14, 2018, https://www.afsc.org/resource/solitary-confinement-facts.

13. By conservative estimates, 21 percent of people in men's prisons experience forced sex while imprisoned. Cindy Struckman-Johnson and David Struckman-Johnson, "Sexual Coercion Rates in Seven Midwestern Prisons for Men," *The Prison Journal* 80, no. 4 (2000): 379–90.

14. See Angela Y. Davis, *Are Prisons Obsolete?* (New York: Seven Stories Press, 2003) and Harsha Walia, *Undoing Border Imperialism* (Oakland, CA: AK Press, 2013).

警察無法拯救我們[1]

迪恩·斯佩德



2018年10月，瑞士下議院投票通過，將恐同、恐跨（transphobic）言論入罪，犯者可處三年徒刑。[2]支持者們希望，這項法令可以提升瑞士在國際LGBTI協會排名中的位次。[3]一些人將這項法令稱為「人權的輝煌勝利」。放到類似抗爭的大背景下考量，鄭淑麗發人深省的作品讓我們看到不少重要問題：我們應該如何理解性與性別規則破壞者與國家控制機構之間的關係？警察和法院真能保護婦女、酷兒身分人士，以及跨性別人士嗎？這些機構真的是我們獲取承認、贏得自由的所在嗎？

鄭淑麗的作品促使我們特別注意到，犯罪懲罰體系如何強化種族化的性別規範。詐欺強姦就是有力的佐證。譬如，2012年薩巴．卡舒爾（Sabbar Kashur）一案的裁決：此人向與其發生性關係的女子自稱是猶太人，因此在以色列被依法定罪。再譬如，2013年克里斯．威爾遜（Chris Wilson）一案：此人因未告知其伴侶他的跨性別身分，而在蘇格蘭被以「詐欺達到性目的」為名定罪。[4]這些案例清楚地揭示出，犯罪懲罰體系如何透過利用有關種族純正、種族身分、性純正、性身分的觀念，從而偏頗地保護了特定性別個案中出現的性別歧視、恐跨、種族歧視，以及殖民的殘餘影響。

在考慮這些案例的時候，我們必須同時考量它們所處的背景。在這個背景下，犯罪懲罰針對的是性與性別非主流，並利用種族化的、殖民遺留的性與性別規範來傷害邊緣社群。愛滋入罪法令、[5]「反自然之罪行」法令、[6]性犯罪者登記、[7]合法同意發生性行為法令，[8]以及其他特定的刑事起訴工具，都強化了性和性別規範，並不成比例地讓跨性別及酷兒人士受到起訴，其中非白人及性工作者受害尤甚。然而，如果我們以為這種針對性的作法只採用了這些罪名，我們就錯了。廣泛來說，犯罪懲罰體系把行使權交到警察手中，讓他們在執法時特別針對酷兒及跨性別人士，尤其是非白人、移民、身障者，或是窮人。[9]警察讓窮人變成罪犯，並騷擾他們認為「可疑」的人。由於職場歧視、家庭不接納，或是由於在學校、社會服務業受到的歧視，酷兒及跨性別人士，尤其是非白人，更容易身陷貧困，或是無家可歸。在美國，總人口的百分之十四處於貧困；在跨性別人群中，高達百分之二十九的人身處貧困，而這個比例在

非白人跨性別人群中甚至更高：百分之四十三的拉丁裔跨性別人群、百分之四十一的原住民跨性別人群，以及百分之三十八的黑人跨性別人群生活在貧窮線以下。這使得這些人群更有可能與警察打交道，從而受到來自警察的傷害。在美國迄今最大規模的一項跨性別人群研究中，半數的跨性別人士表示，他們在尋求警察幫助時感到不安。在與警察打過交道的人裡面，超過五分之一（百分之二十二）的人表示受過警察騷擾。黑人跨性別人士中，表示受過歧視性騷擾和攻擊的比例甚至還要更高（分別是百分之三十八和百分之十五）。[10]

由於警察以窮人為目標，習以為常地騷擾他們，並由於超過比例的酷兒及跨性別人士身陷貧困且無家可歸，並從事違法的非正式經濟活動，這些人很多常身陷犯罪懲治體系中。一旦如此，酷兒及跨性別身分的被告及犯人會遭受額外形式的針對與暴力。他們的刑期會比其他人長，因為律師恐同、恐跨，而沒有給予他們有力的法律支持。監禁之外的出路一貫把他們排除在外——例如藥品斷戒就常常排除跨性別人士。他們在刑事案件中很少得到家庭支持。在獄中，酷兒和跨性別人士往往成為性暴力和其他形式暴力的對象。[11]在美國和許多其他國家，跨性別婦女通常都被送去男子監獄，而許多跨性別人士被單獨關押，這會進一步造成生理及心理上的雙重傷害。[12]

所有跡象都表明，酷兒和跨性別人士，特別是非白人，成了犯罪懲治機構的針對對象，這些機構是為了保護富人、加強種族化性別規範而存在的。可是我們也看到，當下各個政府也在辯論、商討並通過改革提案，從而利用執法和刑事懲罰來「保護」酷兒和跨性別人群。生活在這樣的時代意味著什麼呢？有些司法機構還雇用了酷兒和跨性別身分的警察。有的機構發動了公關造勢活動，例如，在同志大遊行時推出彩虹警車，或是呼籲人們遇到危險時找警察。不少地方還通過了懲治仇恨犯罪（hate crime）的法規。

一個日益明顯的趨勢是，酷兒及跨性別人士被要求用我們所處社會的司法體系是否具有懲治仇恨犯罪的法規（涵蓋了針對性取向及性別身分的仇恨犯罪）來評估我們前往自由的進度。我們被告知，通過這種法規



左圖：西雅圖警察局的公關造勢活動鼓勵人們在面對「仇恨犯罪」時尋求警察幫助。
右圖：2016年的公關造勢中，紐約警察局推出了彩虹警車。

是面對這種持續性暴力最好的辦法——我們需要讓國家和公眾關心我們的遭遇，並讓它們透過增加監控、加強對恐同、恐跨攻擊的懲治，來表達這種關心。恐懼成了擴大控制體系的關鍵動機。酷兒及跨性別人士對暴力的恐懼有現實依據，因此他們對保護的渴望是可以理解的。然而，認為擴大懲治就可以減少對酷兒及跨性別人士之傷害的想法是不明智的。

關於暴力和犯罪懲治，有五個關鍵事實有助於我們弄清，仇恨犯罪法規，或是任何承諾透過加強監管和起訴力度來獲得安全的犯罪懲治體系改革，具有怎樣的侷限性。

一.
監獄裡關的不一定是危險人物；
那裡只是塞滿了各種被視為可隨意處置的人。

犯罪懲治往往針對那些被認作可隨意處置的人、被排斥的人，或「他者」。美國監獄中，百分之六十以上是非白人。犯罪懲治和移民強制體系在任何一個階段、任何一方面都具有種族主義色彩，都歧視窮人。社會位階會影響以下種種情況：誰會被警察攔下、誰會被捕、保釋金高低、哪些移民會被迫面臨遣返、會被以何種罪名起訴、陪審團有誰、被關的人面對的處境、他們被放出來後有什麼出路。大部分人都會觸法（譬如違反交通法規、毒品法規等），鋃鐺入獄或面臨遣返並不取決於當事人的危險度，或是否有法可循。而是取決於當事人是否是執法針對的對象。

二.
和電視上不同，大部分暴力並不發生在街上的
陌生人之間，而是發生在我們的家裡、學校以及
其他熟悉空間中、發生在相互認識的人之間。

以陌生人為攻擊目標的失控連環殺手和強暴犯形象，只是助長了報復的文化飢渴。並讓人覺得，在極度暴虐的案例中，終身監禁是可以被接受的懲治手段。在現實中，傷害我們的，常常是我們認識的人，而且這些人本身往往也在絕望中掙扎，並且／或者也是暴力的受害者。暴力，尤其是性暴力，十分常見，因此把每個使用過暴力的人都關起來並不實際。大部分暴力案例都沒有報警，這是因為受害人與施暴者之間有著複雜關係，而對大部分暴力受害者而言，刑事懲罰把「壞人」「繩之以法」的這種框架結構並不適用。如果我們正視暴力極為普遍這一複雜事實，並摒棄建立在「惡魔般的陌生人」想像之上的體系，那麼，我們或許真的可以開始聚焦如何預防暴力、如何在受暴後痊癒。驅逐與流放是犯罪執法和移民執法體系提供的工具，如果我們認定是邪惡的壞人在施暴，如果我們不正視現實、不正視我們所愛之人會是施暴者並互相施暴、不正視我們需要改變基本狀況來阻止暴力，那麼，驅逐與流放的存在就看起來很有道理。「仇恨罪行」的說法把酷兒、跨性別人士面對的最大威脅想像成是來自陌生人的攻擊，且認為仇恨罪行法規能讓檢察官把施暴者長期監禁，並以此阻遏他人犯事。這種想法誤解了暴力是如何發生的，並把我們的努力引上歧途，讓我們偏離真正減少酷兒、跨性別人士生活中傷害和暴力的辦法。相反地，它為我們擴大刑事懲處體系提供了新藉口。

三.
囚禁在監獄裡的人並不是最危險的、暴力摧毀與
結束最多生命的人。最危險的是銀行、政府、法庭的掌權者，
是身著軍裝、警裝的人。

恐懼是一種有效的社會控制手段。監獄和戰爭的受益者散佈宣揚「恐怖分子」和「犯罪分子」的危險，從而煽動助長種族主義和仇外的恐懼心理。在現實中，威脅我們生存的最大危機包括貧困、醫療及適宜居所的匱乏、食安問題、警察暴力、移民執法、監禁、戰爭、汙染，以

及氣候變化。如果真的想讓酷兒、跨性別人士以及所有人過得更好，並減少暴力。那麼，我們的資源就不應該用來把持有毒品、在學校打架或是睡在人行道上的人關起來。我們應該致力於摧毀讓那些貪婪、好戰、富有的菁英掌握決定大權的結構，好讓他們無法繼續操控這個世界大部分的資源、土地和人力。

四.
監獄不是監禁連續強暴犯和殺人犯的地方；
監獄本身就是連環強暴犯和殺人犯。

如果我們承認：a）獄中大部分人都是因為貧困和種族歧視入獄的，而不是因為他們本身「很危險」或很暴力而被關押；b）監獄最終無法讓被囚之人變得更健康或降低他們的暴力傾向；c）監獄是極端暴力的溫床，人們在這裡被綁架、被囚禁，且變得營養不良、喪失健康、受到身體攻擊，[13]那麼很清楚，刑事和移民執法只會增加整體的暴力案件，而不會使之減少。

五.
擴大刑事入罪的範圍並不會讓我們更安全，
而只會助長執法體系的貪婪，從而吞噬我們的社群。

這一點在美國這個例子上很清楚：美國刑事懲罰和移民執法體系就是地球上出現過的最大監獄系統。美國監禁的人比歷史上其他任何社會都多——美國人口只佔世界人口的百分之五，卻擁有世界百分之二十五的囚犯。其移民監獄在2001年後的十年增長了四倍。這一體系沒有讓我們免於暴力威脅——它本身就是暴力。

仇恨犯罪法規傳遞的基本訊息是，如果我們把更多的壞人關起來，我們就會更安全。我們當前執法體系的各方面都說明這是個虛假承諾。而且，這個虛假承諾針對的是非白人群體和窮人，讓他們面臨囚禁和死亡，卻把最大的利益給了白人菁英。許多人或許希望，酷兒和跨性別人士不會落入這個陷阱，因為我們的社群具有反抗警察暴力、反抗入罪化的久遠歷史。然而，邊緣化從未停止，這種經驗讓我們當中的一些人深

深渴望得到這些暴力系統的承認，得到我們認為很有權威、很重要的人的承認。這種對承認、療癒和安全的迫切渴望，會讓我們對我們當中的大多數人唯一聽說過的暴力應對方法——囚禁和流放——心懷希望。我們當中許多人想要擺脫恐同和恐跨的汙名，從而在公眾眼中重新樹立「良好」形象。在當代政治中，作為「犯罪受害者」比作為「罪犯」更受同情。但如果只遵循現有體系的規則來贏得承認，我們就接受了蠱惑，支持了入罪化的法規，而這種法規最終並不會讓我們少經歷暴力或是其他恐同、恐跨攻擊。

酷兒、跨性別運動分子採取三種策略來抗拒執法體系的謊言，力圖阻止恐跨、恐同暴力。首先，許多人以直接的方式支持易受暴力威脅的酷兒和跨性別人士。許多地方已經有專案致力於讓獄外的酷兒、跨性別人士與在押者建立友誼及援助關係，也有些專案致力於為面臨無家可歸、移民執法、入罪化以及其他艱難景況的酷兒及跨性別人士提供直接支持。許多人給出獄者提供直接幫助。有些人則為剛出獄或是剛離開寄養場所的人敞開自己家的大門。還有些人相互合作，為社群中的性工作創造更安全的環境。這類工作至關重要，因為如果我們的人無法生存，我們就不可能建立起強有力的抵抗運動。危急時刻以直接的方式相互幫助至關重要——尤其是如果這些方式能結合政治，並讓我們對製造這種種危險的系統獲得更深刻的共同理解。這並不是一種社會服務或慈善模式，因為我們的目的不是滿足人們的生存最低需求，我們採用的不是區分受助者「值得」或「不值得」的道德框架，我們的框架並不給予專業人士權力，讓他們判定哪些受助者夠順服、夠乾淨、夠努力或是夠不吵鬧，並以此決定誰能得到住房、職業訓練或是公共福利。相反地，我們的模式是個互助模式，它重視每個人（尤其是最貧困、最受國家暴力對待的人），把所有人都作為社會運動參與者來對待，認為他們都值得活下去，並與其他面臨類似景況的人團結起來，努力抗爭。

第二種策略是瓦解入罪手段和移民執法機構。我們當中許多人都致力於阻止新監獄和新移民監的建立、力爭性工作及毒品的除罪化，以及關閉監獄和警區，並阻止監控系統的擴大。釐清哪些途徑、哪些機構會讓

我們的人陷入危險，並與這些吞噬我們的體系戰鬥，是很重要的事業。

第三種策略是，建立其他體系來獲取安全及安康。我們被灌輸了這樣的謊言：監獄體系會保證我們安全，而移民體系會造就經濟安康。我們知道，這些體系只會製造暴力。要建立我們想要的世界，只有靠自己：我們要共同建立新體系，讓我們更安全，有食物、有居所、有健保，並且不再孤立。很多行動分子正投身於各項工作，以達此目的；例如，有些人致力於發現替代方法來應對我們社群和家庭中的暴力，而不必叫警察，因為對我們當中很多人而言，警察才是最大的危險。許多人投入實驗，致力於展開刑事及移民體系徹底失敗了的工作。我們既已知道，這些體系不斷膨脹，但卻不僅未能減少強暴、兒童性虐、貧困、種族主義、身障歧視及其他威脅我們生命的事情，實際上卻只令其肆意滋長。因此，我們必須用新眼光來看待，究竟什麼才能讓我們更安全。有些人致力於直接回應暴力和危害，其他人則投身預防暴力計劃，檢視什麼東西會保障我們的安全，來預防暴力——這些東西包括強大的朋友圈、安全的居所、經濟的獨立（不必依賴伴侶）、交通能力，以及與社群共享分析及實踐，並以此對抗危險的意義體系和控制體系，例如種族主義和浪漫迷思。

我們當中許多人都追求這些策略。對這些人而言，一個廢除監獄、警察和邊界的共同信仰已經誕生。[14]我們相信，監獄和邊界都是無可救藥的結構，不應該存在於這個世界。製造假想敵、相信假想敵的存在，發明種種驅逐、流放、關押人的方式——這一切在我們正著手建立的世界中沒有位置。有些人生活的社會不斷灌輸恐懼，從小就鼓勵我們把世界分成「好人」和「壞人」兩邊，並剝奪了我們認識複雜性（包括我們作為人既會被傷害也會傷害人的生命複雜性）的技能。對於在這種社會中長大的人而言，這種新信仰至關緊要。培養起包容那種複雜性的能力、培養起相信不必驅逐、監禁人，就可以預防傷害的想像力，是個重要過程。

今天，那些受到最大資助且最被廣為傳播的男女同志權益敘事告訴我們，國家是我們的保護者。國家的各項制度（婚姻、軍事、警察）不是種族主義、恐同、恐跨、身障歧視等各種暴力的中心，而是我們獲得解

放的所在。我們知道這種說法不對。即便是包裹在彩虹旗之下，警察就是警察，高牆就是高牆，佔領就是佔領，而結婚證就是一種控制工具。入罪化體系不是設計來保護酷兒及跨性別人士的，而是設計來讓我們身陷危險的。透過探討入罪化如何強化種族化性別規範，鄭淑麗的作品幫助我們評估這些制度，並幫助我們想像其他出路。

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The Global High-Tech Panopticon: Becoming *Homo Carceralis*

Jackie Wang



Let us introduce the hypothesis that the urn of creativity contains at least one black ball. We can refer to this as the vulnerable world hypothesis. Intuitively, the hypothesis is that there is some level of technology at which civilization almost certainly gets destroyed unless quite extraordinary and historically unprecedented degrees of preventive policing and/or global governance are implemented.

—Nick Bostrom, "The Vulnerable World Hypothesis" (2018)

Toward the end of 2018 tech philosopher Nick Bostrom published a working paper entitled "The Vulnerable World Hypothesis," in which he calls for the creation of a "high-tech panopticon" consisting of the establishment of global governance and the continuous real-time surveillance of every living person on the planet. Bostrom—best known for his warnings about the dangers of AI in his book *Superintelligence: Paths, Dangers, Strategies*[1] as well as his influence on tech bigwigs such as Bill Gates and Elon Musk—now believes that the risk of apocalypse that accompanies technological development is so high that it warrants turning the planet into a giant prison managed by those who govern. His probabilistic assertions about the inevitability of such an apocalypse are based on a thought experiment: if the urn of creativity (representing technological development) produces both white and black balls (white representing inventions that benefit humanity, black representing inventions that can destroy us), it is only a matter of time before we pull a black ball from the urn. As technology develops, the means of mass destruction (for example, DIY biohacking) become increasingly accessible, and the likelihood that someone will exercise this destructive potential increases to the point where self-destruction is inevitable. According to Bostrom, the only way to militate against such an outcome is to exit the default "semi-anarchic default conditions" by creating a preventive regime of high-tech social control:

Everybody is fitted with a "freedom tag"—a sequent to the more limited wearable surveillance devices familiar today, such as the ankle tag used in several countries as a prison alternative, the bodycams worn by many police forces, the pocket trackers and wristbands that some parents use to keep track of their children, and, of course, the ubiquitous cell phone (which has been characterized as "a personal tracking device that can also be used to make calls"). The freedom tag is a slightly more advanced appliance, worn around the neck and bedecked with multidirectional cameras and microphones. Encrypted video and audio is continuously uploaded from the device to the cloud and machine-interpreted in real time. AI algorithms classify the activities of the wearer, his hand movements, nearby objects, and other situational cues. If suspicious activity is detected, the feed is relayed to one of several patriot monitoring stations. These are vast office complexes, staffed 24/7. There, a freedom officer reviews the video feed on several screens and listens to the audio in headphones. ... The freedom officer can also dispatch an inspector, a police rapid response unit, or a drone to investigate further. In the small fraction of cases where the wearer refuses to desist from the proscribed activity after repeated warnings, an arrest may be made or other suitable penalties imposed. Citizens are not permitted to remove the freedom tag, except while they are in environments that have been outfitted with adequate external sensors.[2]

By calling the surveillance apparatus a "freedom tag," the all-encompassing police state is recast as the ultimate guarantor of humanity's collective freedom. It's hard not to read his phraseology as self-parody that harks back to the "freedom fries" idioms of the Bush-era, but Bostrom is sincere in his proposal. He estimates that this ubiquitous system of surveillance would cost US$140 a year per person, which would amount to less than 1 percent of the world's annual GDP (not very much when compared to the cost of apocalypse!). If there is not enough political will or state capacity to implement such a system, another measure "that could be attempted in the absence of a fully universal monitoring system might include adopting a policy of preemptive incarceration, say whenever some set of unreliable indicators suggest a >1% probability that

some individual will attempt a city-destroying act or worse."[3]

Bostrom's freedom tag proposal is hardly surprising when we consider how debates about e-carceration are playing out in the domain of prison reform. Even some prison abolitionists have argued that the use of e-carceration (such as GPS ankle-monitoring devices) on so-called criminals is a "humane" alternative to confinement. What Bostrom's proposal represents is merely a generalization of the same preemptive techniques of managing risk. What is however unique about Bostrom's proposal is his amplification of the stakes: the preservation of civilization itself depends on the absolute concentration of power and the creation of a unipolar world.

Never mind the risks of concentrating the power to surveil the planet and placing it in the hands of a global state. The danger, in Bostrom's scenario, is the plebs, those hypothetical rogue actors who would have no scruples about wiping out society: extremists, the mentally ill, and antisocial belligerents. Not the capitalists and technocrats who actually control the means of civilizational annihilation. In the high-tech panopticon, deviance itself must be neutralized: anyone who does not possess a normative identity, worldview, or temperament is a potential threat insofar as they might not be invested in the preservation of the society that excludes them. The predictive regime has as its ultimate aim the elimination of difference, for otherness is seen as inherently risky.

But Bostrom did not invent the high-tech panopticon. In many ways, we're already living in it, and colonial and racialized subjects have been objects of surveillance since the advent of chattel slavery and settler colonialism. In settler colonies—from Xinjiang to Palestine—prisons and police are used to both displace and control the Indigenous inhabitants. Such conflicts catalyze the creation of new instruments of repression and control. I call this space of experimentation the "carceral laboratory." It is a zone where new techniques of control are tested out on society's "others": minorities, criminal queers, the underclass, colonial subjects.

We are seeing this process play out in Xinjiang, the autonomous

western region of China that is home to the Muslim Uyghur ethnic group. Xinjiang has been transformed into a giant carceral laboratory for the Chinese state as a whole, a zone where new technologies of social control are being implemented. Across the region, 40,000 high-definition facial-recognition cameras have been installed in the last year, and the Uyghurs are being interned en masse in reeducation camps. But China's program of mass surveillance will not stop at the Uyghur ethnic group. In recent years China has been developing a nationwide social credit system that will use everything from smartphone typing speed to social network analysis to rate the credibility of all its citizens.

Similarly, the West Bank and Gaza functions as a carceral laboratory for Israel, who then exports its technologies of repression to states around the globe. Angela Y. Davis—who was part of a 2011 delegation of Indigenous and women of color who traveled to Palestine—has also analyzed the carceral infrastructural links between Israel, Europe, and the US in her analysis of G4S, a security corporation that operates globally: "G4S has insinuated itself into our lives under the guise of security and the security state—from the Palestinian experience of political incarceration and torture to racist technologies of separation and apartheid; from the wall in Israel to prison-like schools in the US and the wall along the US-Mexico border."[4]

In the chapter "On Palestine, G4S, and the Prison-Industrial Complex" of her book *Freedom Is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*, Davis moves from discussing the material dimension of techniques of incarceration to discussing how, under Israeli military rule, all of Gaza and the West Bank has been transformed into carceral spaces, much like Xinjiang in China. Writing about her experiences in Palestine she notes, "The wall, the concrete, the razor wire everywhere conveyed the impression that we were in prison. Before Palestinians are even arrested, they are already in prison. One misstep and one can be arrested and hauled off to prison; one can be transferred

from an open-air prison to a closed prison."[5] Given the stateless status of Palestinian residents of the West Bank and Gaza, as well as the regulation of Palestinian mobility by Israeli military, historian Ilan Pappé frequently writes about Gaza and the West Bank as "mega-prisons": "After the occupation, [since 1967] the new ruler confined the Palestinians of the West Bank and Gaza Strip in an impossible limbo: they were neither refugees nor citizens—they were, and still are, citizenless inhabitants. They were inmates, and in many respects still are, of a huge prison in which they have no civil and human rights and no impact on their future."[6]

Throughout history, colonies have functioned as laboratories where techniques of control are developed, tested, refined, and then converted into domestic policing infrastructure. Today, predictive software developed by the Department of Defense for counterinsurgency in Iraq and Afghanistan has been converted into the predictive policing software PredPol. Such projects have their roots in the early days of imperial undertakings by the US. In *Policing America's Empire*, Alfred W. McCoy argues that the modern American surveillance state emerged out of the US's colonial experiment in the Philippines, beginning at the end of the nineteenth century and into the first half of the twentieth century. In addition to repatriating information-based policing techniques, colonial administrators repatriated conceptions of race and methods for dealing with the nation's "internal others": "After years of pacifying an overseas empire where race was the frame for perception and action, colonial veterans came home to turn the same lens on America, seeing its ethnic communities not as fellow citizens but as internal colonies requiring coercive controls."[7]

In the postwar period in the US, the desire of state actors to neutralize black militancy and quash urban insurrections catalyzed the militarization of the police. Though initially developed in Philadelphia, it was the Los Angeles Police Department that further developed and popularized specialized SWAT (Special Weapons and Tactics) units in response to the Watts riots of 1965. Under the

direction of Daryl Gates, the first major deployment of the LAPD's SWAT unit was the violent raid of the office of the Black Panther Party during their LA chapter in 1969. The launching of the War on Drugs by president Richard Nixon in 1971 accelerated the proliferation of SWAT teams across the US. Today, armored tanks even roam the streets of white suburbia.

At the same time that the US was developing domestic urban counterinsurgency tactics to suppress black radicals and the antiwar Left, the Cold War prompted the US to export its professionalized police tactics to use against communists abroad. In 1962, president John F. Kennedy established the Office of Public Safety (OPS), an agency that worked closely with the Central Intelligence Agency (CIA) to train police in South Vietnam, Iran, Taiwan, Brazil, Uruguay, and Greece. Though this Cold War project was disbanded in 1974, similar projects continued to train agents abroad in security tactics for the purpose of crushing communists and facilitating free trade. Many of Latin America's most notorious despots were trained at the US-operated School of the Americas. The military training school was founded in 1946 to secure the Panama Canal Zone, then shifted to the domain of anti-communist counterinsurgency, and now its focus is on the drug war. The US's support for the militarization of the Mexican drug war has resulted in the paramilitarization of the drug trade and the transfer of military equipment and knowledge to the cartels themselves (for instance, when elite armed forces members trained at the notorious School of the Americas are either recruited by cartels or found their own cartels, such as Los Zetas).

Studying the history of prison, police, and the security apparatus, I have become aware of how it evolves and is reinvented. The state of emergency is what gives a security apparatus legitimacy, as during crises the state positions itself as the guarantor of safety and the only entity capable of warding off the existential threat of uncertainty to a social context that is felt to be unstable. During such moments the state's omnipresence increases. This is the

underlying structure of Bostrom's vulnerable world hypothesis.

Paradoxically, if the security function of the state loses its legitimacy, the imperative to reform the "broken" system can become a pretext for the expansion of the carceral and security state in the form of technological innovation. What emerges during a "reform" moment, when we look at the history of the criminal legal system, is the incubation of technical solutions to the problem of injustice. Calls for enlightened governance don't challenge the legitimacy of prisons and police nor lead to the scaling back of the carceral state, they merely lead to a revision of the techniques of policing. When the US bail reformers of the 1960s tried to eliminate cash bail on the grounds that it was a form of economic injustice, they developed predictive risk assessment tools to replace the old system. By using the technical to mask the political, predictive analytics becomes a tool to rebrand the criminal legal system as "enlightened, race-blind governance." Thus, we see that the state's need to control colonial and racialized subjects authorizes the expansion of surveillance and policing. When the hyper-policing of socially marginalized people is called into question and the state suffers a crisis of legitimacy, the surveillance state redeems itself by embracing "reform" and implementing purportedly race-neutral and technical approaches to policing and surveillance. Both the state's pretext for policing and critiques of policing feed the expansion of the carceral state, until possibly everything is absorbed by the policing imperative. As techno-policing becomes entrenched, an obsession with the impossible task of prophesying and managing the future takes root.

But paranoia feeds on itself. It is self-fulfilling. Eventually paranoia can attach itself to any object and poison every area of social life. In the vulnerable world imagined by Bostrom, every living, breathing person on the planet is a potential risk. Paranoia is the underside of power, and power is self-preserving. With technological development comes the consolidation of power, but also—claim the paranoid tech ethicists—the multiplication of risks and vulnerabilities. Thus, doomsayers like Bostrom have constructed a

teleological view of technology that serves as the justification for techno-fascism. Left unchecked, this ideology will turn humans into *homo carceralis*—a species characterized by its compulsion to confine.

1. Nick Bostrom, *Superintelligence: Paths, Dangers, Strategies* (Oxford University Press, 2014).
2. Nick Bostrom, "The Vulnerable World Hypothesis" (working paper, Future of Humanity Institute University of Oxford, 2018), accessed January 21, 2019, https://nickbostrom.com/papers/vulnerable.pdf.
3. Ibid.
4. Angela Y. Davids, *Freedom Is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*, ed. Frank Barat (Chicago: Haymarket Books, 2016), 55–56.
5. Ibid., 59.
6. Ilan Pappé, *Ten Myths About Israel* (New York: Verso, 2017), e-book.
7. Alfred W. McCoy, *Policing America's Empire: The United States, the Philippines, and the Rise of the Surveillance State* (Madison, WI: University of Wisconsin Press, 2009), 294.

全球高科技全景監獄
成為「獄人」

王桂桂



> 讓我們提出這樣的假說：創意甕裡至少有一顆黑球。我們可以把這稱為脆弱世界假說。直觀地說，這個假說的內容是，當技術發展到特定程度，文明注定要被毀滅，除非我們以某種不尋常的、史上未有的力度，來實施預防性監管以及／或是全球統治。
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> ——尼克．伯斯特魯姆，〈脆弱世界假說〉(2018)

2018年底，科技哲學家尼克．伯斯特魯姆（Nick Bostrom）發表了一篇題為〈脆弱世界假說〉的研究報告，呼籲實施全球治理，並對地球上所有人進行不間斷的即時監控，由此建立起一種「高科技全景監獄」。伯斯特魯姆的有名之舉是在自己的專書《超智慧：出現途徑、可能危機，與我們的因應對策》（*Superintelligence: Paths, Dangers, Strategies*）[1]中警告人工智慧（AI）的危險，並以他對科技大咖比爾．蓋茲（Bill Gates）和伊隆．馬斯克（Elon Musk）的影響著稱。他目前認為，伴隨技術發展而來的末日危機風險極高，而避免之策就是把地球變成一個大型監獄，讓統治者掌控。他對末日災難無可避免的機率論觀點是建立在一個思維實驗之上的：如果有一個創意甕（它代表技術發展），從裡面可能拿出白球，也可能拿出黑球（白球代表有益人類的發明，黑球代表摧毀人類的發明）。那麼，我們拿到黑球只是早晚問題。隨著技術的發展，大規模殺傷的手段（例如，自製生物駭客攻擊手段）變得日漸容易獲得，而某人實施這一毀滅性攻擊的可能性極大增加，甚至到了無可避免的人類自我毀滅地步。伯斯特魯姆認為，阻止這一後果產生的唯一辦法，就是創造一種預防性的高科技社會控制體系，從而解除這種預設的「半無政府狀態」：

> 每個人都要戴上一個「自由偵測器」——這是我們今日所熟悉的簡易式穿戴監控設備之延續，例如許多國家用電子腳鐐來取代監獄、不少警察身上佩戴的隨身攝影機、有些家長用來追蹤孩子的袖珍跟蹤器及手環。當然，還有無所不在的手機（手機被形容為「一種也可用來打電話的個人追蹤器」）。自由偵測器是一種更高階一點的設備，戴在脖子上，上面裝有多角度攝

> 影機和麥克風。加密的錄影和錄音不斷地從這個設備上傳到雲端，並進行即時機器解讀。AI演算把佩戴者的活動、手的運動、附近物體以及其他場景線索進行分類。如果探測到可疑行為，就會把訊息傳遞給其中一個愛國者監控站。這些監控站是龐大的建築群，每天二十四小時都有人駐守。在這裡，每位「自由官」監控若干個螢幕的訊息，並用耳機監聽。……自由官還能派出巡視員、警察快速反應部隊，或是無人機，以進一步調查。在一小部分案例中，如果佩戴者拒絕停止被禁之活動，在被反覆警告之後，就會被捕，或是受到其他相應的懲罰。公民們不允許去除自由標牌，除非他們身處的環境裝配有適當的外置感測器。[2]

透過把這種監控設備稱為「自由偵測器」，這個全盤控制的警察國家被塑造成了人類集體自由的最高保障。我們很難不把伯斯特魯姆的用詞解讀為自我嘲仿——這個詞不免讓我們想到布希時代「自由薯條」之類的用語，但是，伯斯特魯姆是很嚴肅地對待他這個提議的。據他預估，這個無所不在的監控系統每年每人要花費一百四十美元，加起來不到世界年平均生產總值（GDP）的百分之一（與世界毀滅的代價相比，這簡直微不足道！）。如果沒有足夠的政治意願或國家實力來實施這一監控系統，那麼，其他「可以替代全面監控系統的（措施），就包括執行預防式監禁政策，也就是說，只要不可靠指標顯示某人有超過百分之一的可能會試圖摧毀城市或犯下更嚴重的罪行，那麼，就可以將此人關起來」。[3]

如果我們看看監獄改革中有關電子監禁的辯論，就不會覺得伯斯特魯姆的「自由偵測器」建議讓人吃驚。甚至有些支持廢除監獄的人也認為，對所謂的罪犯使用GPS腳踝監控電子裝置，是一種比監禁更「人道」的替代做法。伯斯特魯姆的提案代表的是一種先下手為強的風險管理。然而，伯斯特魯姆建議的獨特之處在於，他加強了我們的危機意識：他的建議認為，保護文明要依賴權力的絕對集中，以及單面向世界的建立。

把監控世界的權力集中起來、放到一個全球國家的手中會帶來怎

樣的風險，不值得在意。在伯斯特魯姆的描繪中，危險的是平民。會毫無顧忌地毀滅社會的，是那些假想中的流氓——包括極端分子、精神病人、反社會的好鬥分子——而不是資本家和科技大佬，儘管這些人實際控制著毀滅文明的手段。在高科技全景監獄式的社會中，任何異常都必須要被中和：任何人，只要沒有符合規範的身分、世界觀或性格，都是潛在威脅，因為他們對排斥他們的社會的長治久安可能毫不在意。伯斯特魯姆預言的政體的最高目標，就是消除區別，因為相異性被視為內在的危險因子。

然而，伯斯特魯姆並不是高科技全景監獄的發明者。從許多方面來講，我們已經身處其中。並且，自從奴役制度和移民主義（settler colonialism）出現以來，殖民地被種族化的臣民，就已經成了監控對象。在駐領殖民地——從新疆到巴勒斯坦——監獄和警力被用於遷徙和控制原住民。這樣的矛盾催生了新的鎮壓和控制工具。我把這樣的實驗空間稱為「監獄實驗室」。在這個區域中，新的控制技術被實驗性地用在社會「他者」身上：少數族群、酷兒罪犯、社會底層人士及殖民地臣民。

這一過程正在中國西部維吾爾族穆斯林的聚居地新疆自治區進行。新疆已經變成了中國的一個巨大的監獄實驗室，新的社會控制技術在這裡被實施。整個地區去年已經裝了四萬臺高畫質人臉辨識攝影機，且維族人被大批關進改造營。但中國的大規模監控並不只針對維族。近年來，中國已經發展建立了全國社會信用系統，使用一切訊息——從智慧型手機的打字速度到社群網絡分析——來評估全體公民的信用。

類似地，以色列把西岸和加薩地區當成監獄實驗室，並把鎮壓技術出口到全球各國。安吉拉·戴維斯（Angela Y. Davis）參加過2011年訪問巴勒斯坦的原住民和有色人種婦女代表團。她在對G4S（士瑞克保全集團，一家全球運作的保全公司）的分析中，討論過以色列、歐洲和美國之間在監獄基礎建設上的關聯：「在保全和國家安全的幌子下，G4S已經悄悄潛入了我們的生活——從巴勒斯坦經歷的政治囚禁和酷刑，到種族區隔和種族隔離的技術，從以色列的圍牆，到美國監獄式的學校，以及美墨邊界的圍牆，都有他們的影子。」[4]

戴維斯著有專書《自由是永不停歇的鬥爭：福格森、巴勒斯坦，及一場運動的基礎》（*Freedom Is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*）。在書中〈關於巴勒斯坦、G4S，及監獄式的工業區〉一章中，戴維斯從監禁技術的物質層面，討論到整個加薩和西岸地區如何在以色列軍事統治之下變成了監禁空間，就像中國新疆一樣。在描繪她在巴勒斯坦的經歷時，她寫道，「無處不在的圍牆、混凝土、刀片鐵絲網帶來的印象是，我們在監獄裡。巴勒斯坦人還沒被捕就已經在蹲監獄了。只要走錯一步，就會被捕、被拽進獄中；一個人會被從露天監獄送到封閉監獄去。」[5]由於西岸和加薩地帶的巴勒斯坦人沒有國家，且以色列軍方對巴勒斯坦人的行動頗多束縛，歷史學家伊蘭·帕佩（Ilan Pappé）經常在寫作中把加薩和西岸地區稱為「超大監獄」：「（自1967年）西岸和加薩地帶被佔領之後，這些地區的巴勒斯坦人就處於一種艱難的中間狀態：他們既不是難民也不是公民——他們曾是，現在也還是，非公民居民。他們曾是，且在許多方面也還是，一個大監獄中的囚徒。在這裡他們沒有民權、人權，無法掌握自己的未來。」[6]

歷史上，殖民地被當成實驗室，來研發、測試、精進各種控制技術，並把它們轉變成內部控管基礎設施的一部分。今天，美國國防部研發用來對付伊拉克和阿富汗叛亂的預測軟體已經轉化成了預測監控軟體PredPol。這些計畫源自於是美國帝國主義的早期經營。《監控美利堅帝國》（*Policing America's Empire*）一書的作者阿爾弗雷德·麥考伊（Alfred W. McCoy）認為，現代美國監控國家源自美國從十九世紀末至二十世紀上半葉在菲律賓進行的殖民實驗。殖民官員不僅把以訊息為基礎的監控手段傳回美國國內，還把種族概念和對付國家「內部他者」的方式帶了回去：「這個海外帝國以種族作為感知和行動的框架。長年在殖民地行使安撫政策返美的殖民官員，用同樣的眼光來看待美國，他們不把少數族群當作和自己一樣的公民，而視之為需要強迫控制的內在殖民群體。」[7]

戰後的美國，國家掌權者希望消滅黑人的好戰性格與鎮壓城市中的反抗欲望，催生了警察的軍事化。儘管特種警察部隊（Special Weapons and Tactics，特種武器和戰術部隊，簡稱SWAT）是在費城首創的，卻是

透過洛杉磯警察局對1965年的瓦茨暴亂（Watts riots）的鎮壓才得到進一步的發展和普及。在戴若·蓋茲（Daryl Gates）的領導下，洛杉磯警察局特種部隊的第一次主要任務就是1969年對黑豹黨洛杉磯分部辦公室的暴力突襲。尼克森總統1971年發動的毒品戰爭加速了特種警察部隊在美國的繁衍。今天，即便在白人城郊居住區，也會有裝甲坦克在街頭遊蕩。

美國在研發國內城市反暴亂策略、鎮壓黑人激進分子和反戰左派的同時，也為冷戰所驅使，把專業警察控制手段輸出到國外，以對付共產主義。1962年，甘迺迪總統設立了公共安全辦公室（Office of Public Safety，簡稱OPS）——一個與中央情報局緊密合作、在南越、伊朗、臺灣、巴西、烏拉圭及希臘培訓警察的機構。儘管這個冷戰時代的機構於1974年就解散了，但類似機構繼續為國外人員提供維安策略培訓，以求摧毀共產主義、促進自由貿易。拉丁美洲不少最惡名昭著的獨裁者就是在美國開辦的美洲學校（School of the Americas）受訓的。這個軍事訓練學校建於1946年，起初的目的是為了保障巴拿馬運河地區的安全，後來把焦點轉移到對抗共產主義暴亂上，目前則聚焦於毒品戰爭。美國對墨西哥毒品戰爭軍事化的支持已經導致毒品貿易的準軍事化，並致使軍事裝備和知識被傳輸給了販毒集團本身（例如，在惡名昭著的美洲學校受過訓的菁英武裝組織成員有些被販毒集團收編，或是建立了自己的販毒集團，譬如羅斯·澤塔斯（Los Zetas））。

透過研究監獄、警察和保全機關的歷史，我已經明白它是如何發展、如何被重新書寫的，緊急狀態讓保全機關的存在變得合理。因為，在危急關頭，國家把自己放到了安全保障者的地位，把自己塑造成唯一能夠驅除威脅社會安全、使之不穩定的因素的實體。在這樣的時刻，國家變得日漸無所不在。這正是伯斯特魯姆脆弱世界假說的潛在結構。

自相矛盾的是，如果國家的保全功能失去其合法性，那麼改革其「破損」系統就成了當務之急，這就給打著技術革新幌子來擴大國家監禁和安全體系提供了藉口。如果我們看看犯罪法律體系的歷史，就會看到，在這樣一個「改革」時刻出現的，就是發展技術手段，以處理不公的問題。任何要求開明統治的呼籲都不會真正挑戰監獄及警察的合法性，

也不會讓監禁國家（the carceral state）的規模縮小，而僅僅只會讓管制技巧有所修正。1960年代，美國的保釋改革者試圖取消現金保釋，因為他們認為這代表了一種經濟不公。為此，這些改革者研發了風險預測評估工具，想以此取代舊有體系。預測式的分析法用技術來掩蓋政治，由此把犯罪法律體系重新包裝成了「開明的、種族公平的管理手段」。因此我們看到，國家由於需要控制被殖民化及種族化的臣民，授權擴大了監控和管制。當對社會邊緣人群的過度管制受到質疑、當國家面臨合法性的危機時，以監控機制為基礎的國家為了挽回局面，會實施「改革」、實施所謂種族平等的技術手段，來進行監控和管制。國家實施管制的藉口及其批評，都會導致監禁體制的擴大，直至一切都被管制的必要性吸收。當科技管制被鞏固了，對預言未來、管理未來這種不可能的任務的沉迷，就變得根深蒂固。

但被害妄想會自我催化。它會自我膨脹。最終，被害妄想會糾纏住每個事物、會毒化社會生活的每個領域。在伯斯特魯姆想像的脆弱世界中，地球上每一個呼吸著的活人都是一個潛在的危險因子。被害妄想是權力的陰暗面，而權力總在尋求自我維持。伴隨技術發展而來的不僅有權力的鞏固，還有——據有被害妄想的科技倫理學家們宣稱——風險和脆弱性的極大增加。因此，像伯斯特魯姆這樣的末日論者已經建立起關於技術的目的論觀點，為技術法西斯主義辯護。如果不制止，這種意識形態就會把人變成「獄人」（*homo carceralis*），一個總想關人的物種。

1. Nick Bostrom, *Superintelligence: Paths, Dangers, Strategies* (Oxford University Press, 2014).
2. Nick Bostrom, "The Vulnerable World Hypothesis" (working paper, Future of Humanity Institute University of Oxford, 2018)，參閱於2019年1月21日，https://nickbostrom.com/papers/vulnerable.pdf。
3. 同上。
4. Angela Y. Davis, *Freedom Is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*, ed. Frank Barat (Chicago: Haymarket Books, 2016), 55–56.

5. 同上，頁59。

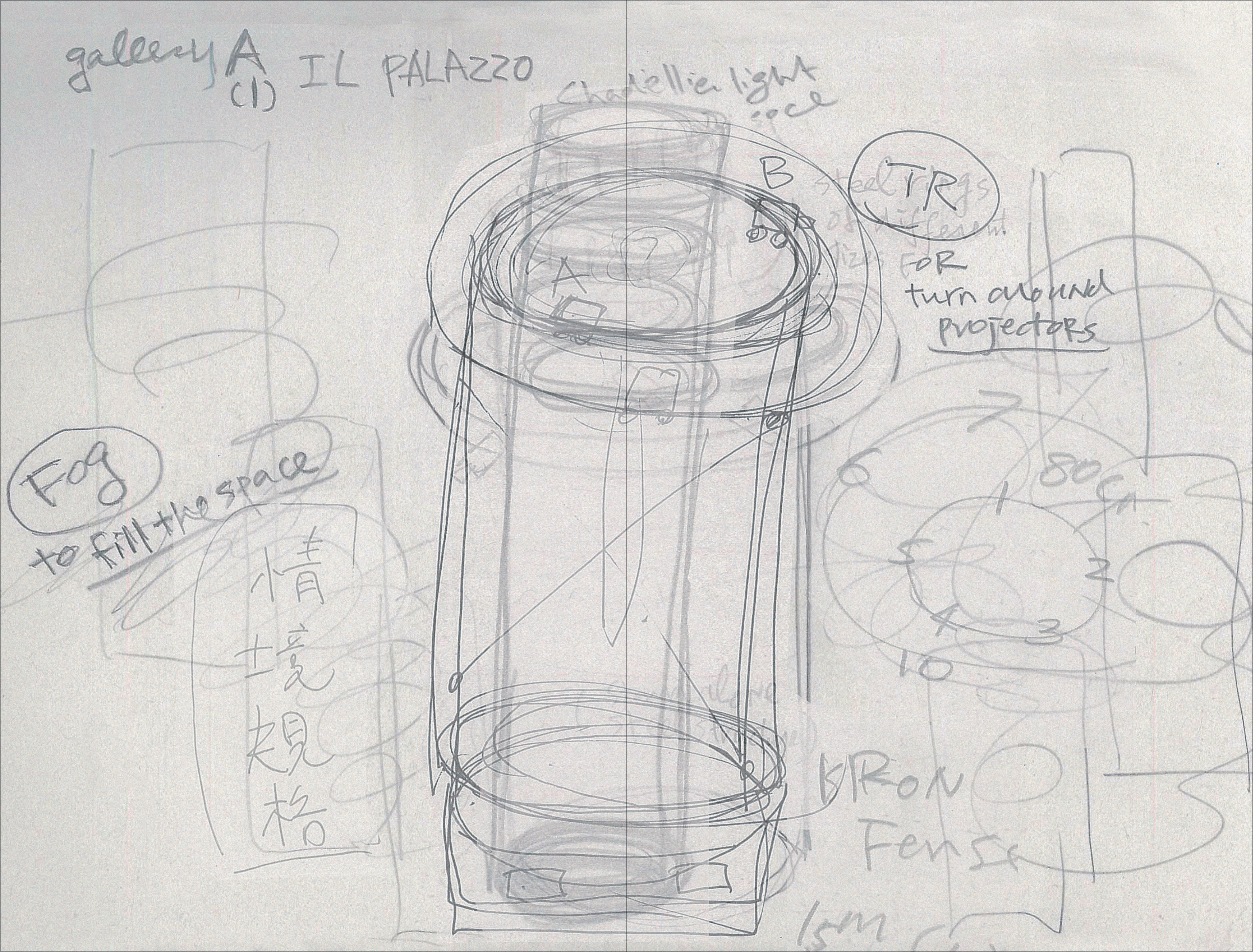
6. Ilan Pappé, *Ten Myths About Israel* (New York: Verso, 2017)，電子書。

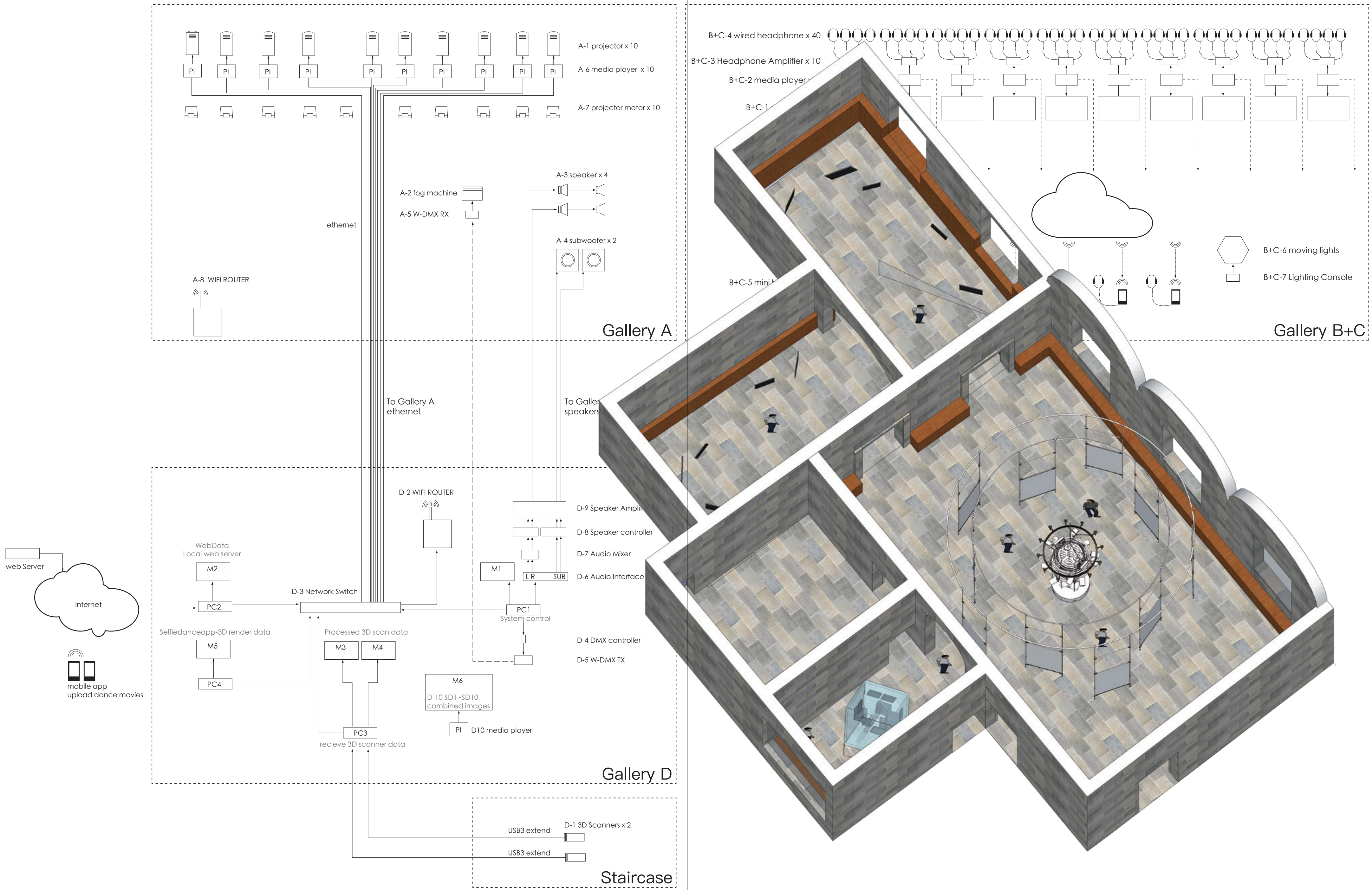
7. Alfred W. McCoy, *Policing America's Empire: The United States, the Philippines, and the Rise of the Surveillance State* (Madison, WI: University of Wisconsin Press, 2009), 294.

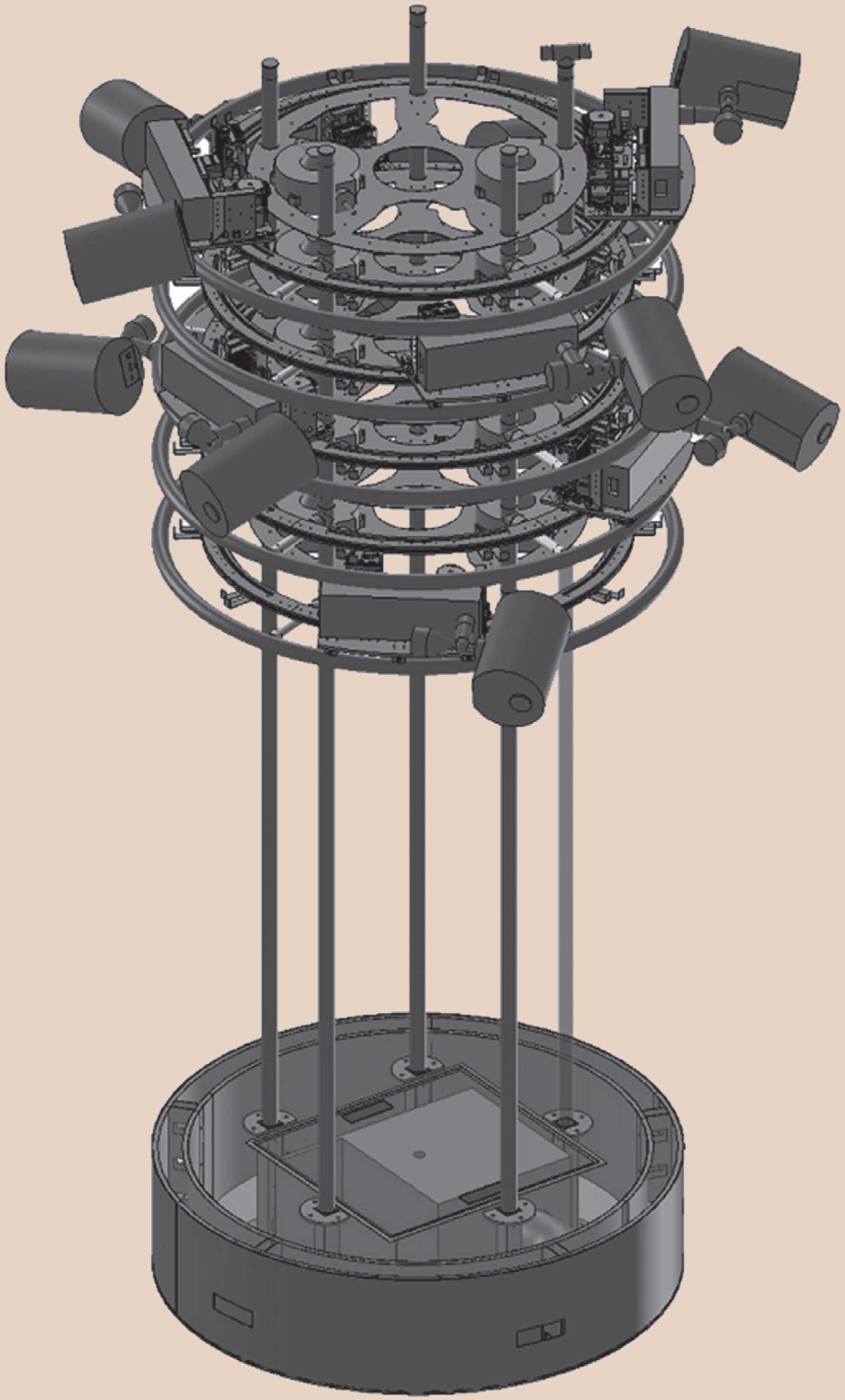
3X3X6

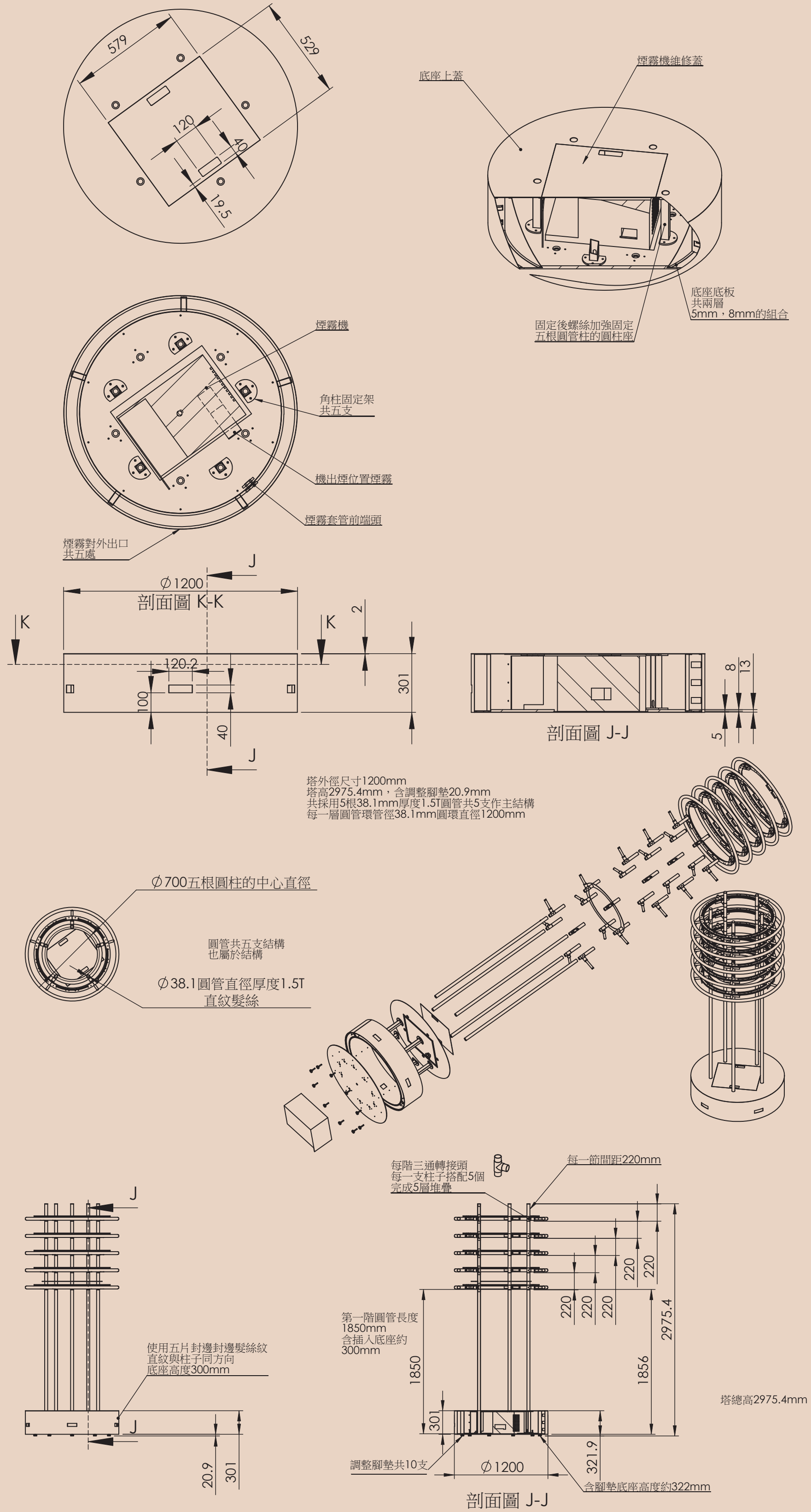
The Hard
The Soft
The Codes and the Network

硬體、軟體
編碼及網絡


gallery A
(1) IL PALAZZO
B
TR
FOR
turn around
projectors
A
Fog
to fill the space
情
境
規
格
IRON
Fense


A-1 projector x 10
A-6 media player x 10
A-7 projector motor x 10
PI
ethernet
A-2 fog machine
A-5 W-DMX RX
A-3 speaker x 4
A-4 subwoofer x 2
A-8 WIFI ROUTER
Gallery A
To Gallery A
ethernet
To Galler
speakers
B+C-4 wired headphone x 40
B+C-3 Headphone Amplifier x 10
B+C-2 media player
B+C-1
B+C-5 mini
B+C-6 moving lights
B+C-7 Lighting Console
Gallery B+C
D-2 WIFI ROUTER
D-9 Speaker Ampli
D-8 Speaker controller
D-7 Audio Mixer
D-6 Audio Interface
L R
SUB
M1
PC1
System control
D-4 DMX controller
D-5 W-DMX TX
web Server
internet
WebData
Local web server
M2
PC2
D-3 Network Switch
Selfiedanceapp-3D render data
M5
PC4
mobile app
upload dance movies
Processed 3D scan data
M3
M4
M6
D-10 SD1~SD10
combined images
D10 media player
PC3
recieve 3D scanner data
Gallery D
USB3 extend
D-1 3D Scanners x 2
USB3 extend
Staircase




底座上蓋
煙霧機維修蓋
底座底板
共兩層
5mm，8mm的組合
固定後螺絲加強固定
五根圓管柱的圓柱座
煙霧機
角柱固定架
共五支
機出煙位置煙霧
煙霧套管前端頭
煙霧對外出口
共五處
Ø1200
剖面圖 K-K
剖面圖 J-J
塔外徑尺寸1200mm
塔高2975.4mm，含調整腳墊20.9mm
共採用5根38.1mm厚度1.5T圓管共5支作主結構
每一層圓管環管徑38.1mm圓環直徑1200mm
Ø700五根圓柱的中心直徑
圓管共五支結構
也屬於結構
Ø38.1圓管直徑厚度1.5T
直紋髮絲
每階三通轉接頭
每一支柱子搭配5個
完成5層堆疊
每一節間距220mm
使用五片 封邊封邊髮絲紋
直紋與柱子同方向
底座高度300mm
第一階圓管長度
1850mm
含插入底座約
300mm
調整腳墊共10支
含腳墊底座高度約322mm
塔總高2975.4mm

```
const mosca = require('mosca')
const Max = require('max-api');


var moscaSettings = {
    port: 1883,
};

var server = new mosca.Server(moscaSettings);
server.on('ready', setup);

server.on('clientConnected', function (client) {
    console.log('client connected', client.id);
});


// Sending data from mosca to clients
const handlers = {
    //file_path = path for playing video

    main_video: (file_path) => {
        publish_player('1-1', 'play-video', file_path);
    },

    side_video: (file_path) => {
        publish_player('1-1', 'play-video-loop', file_path);
    },

    stop_video: (file_path) => {
        publish_player('1-1', 'stop-video', file_path);
    },

    start_4k_video: () => {
        publish_4k_player('1', 'start');
        console.log('hello');
    },

    stop_4k_video: () => {
        publish_4k_player('1', 'stop');
        console.log('hello');
    }

};

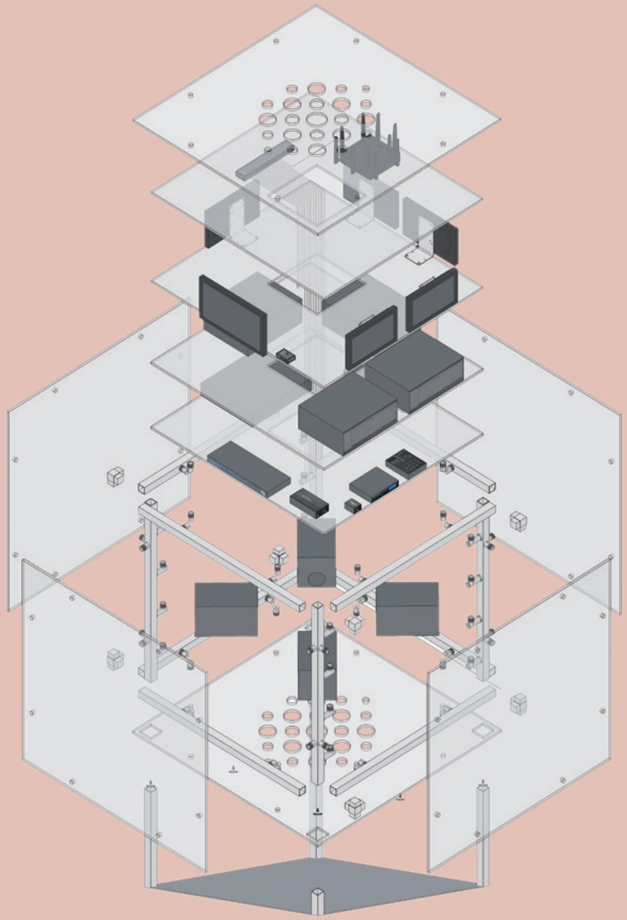
Max.addHandlers(handlers);

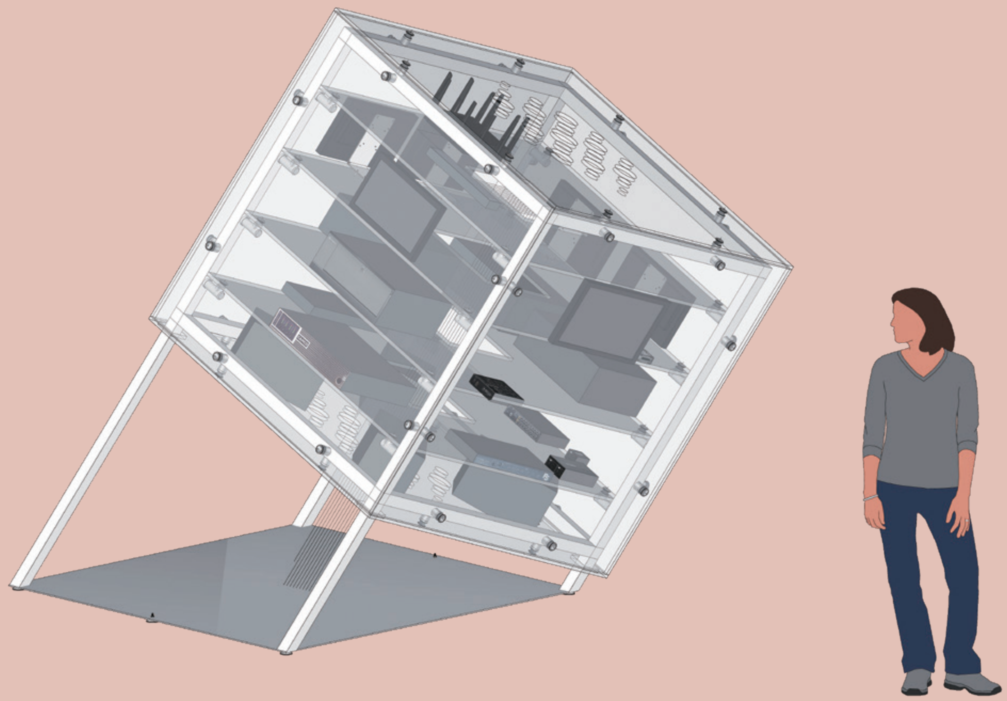
//
function publish_player(id, mode, _file_path) {
    var message = {
        topic: `tower/mqtt-media-player/${id}/${mode}`,
        payload: `${_file_path}`, // or a Buffer
        qos: 0, // 0, 1, or 2
        retain: false // or true
    };
    server.publish(message, function () {
        console.log(message);
        //Max.post('fire video!!');
    });
}

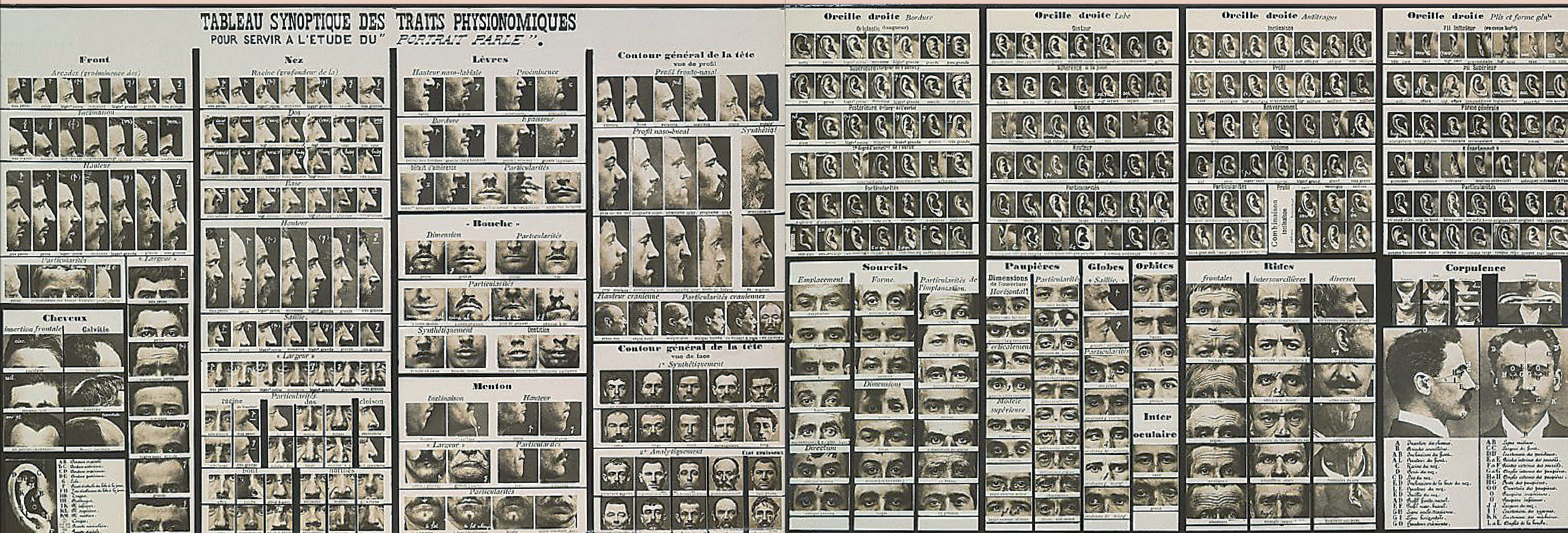
function publish_4k_player(id, mode) {
    var message = {
        topic: `4k/4k-player/${id}/${mode}`,
        payload: "", // or a Buffer
        qos: 0, // 0, 1, or 2
        retain: false // or true
    };
    server.publish(message, function () {
        console.log(message);
        //Max.post('fire 4k video!!');
    });
}


// fired when a message is received
server.on('published', function (packet, client) {
    context = packet.payload.toString();
    console.log('Published', context);
    Max.outlet(context);
});

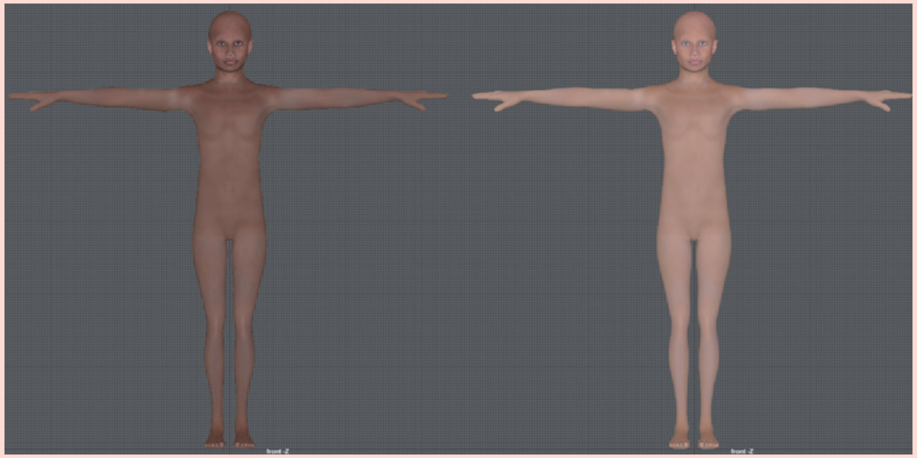
// fired when the mqtt server is ready
function setup() {
    console.log('Mosca server is up and running')
}
```

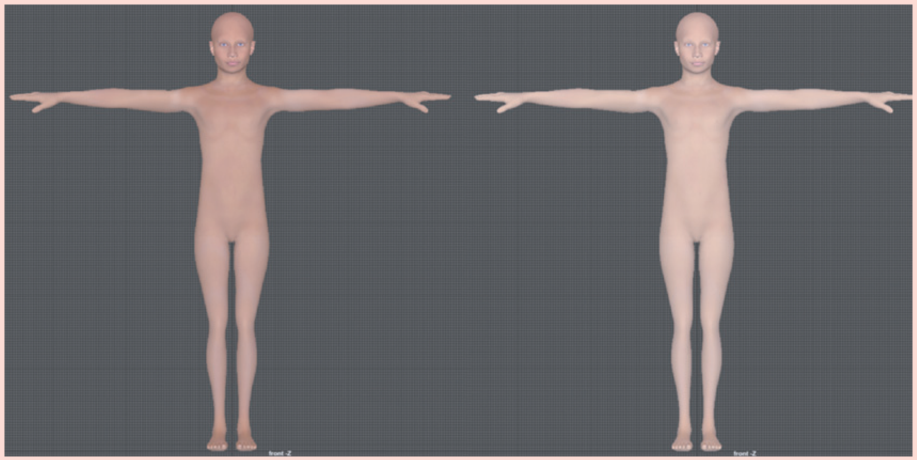





TABLEAU SYNOPTIQUE DES TRAITS PHYSIONOMIQUES
POUR SERVIR A L'ETUDE DU "PORTRAIT PARLE".
Front
Nez
Lèvres
Contour général de la tête
Bouche
Menton
Cheveux
Oreille droite Bordure
Oreille droite Lobe
Oreille droite Antitragus
Sourcils
Paupières
Globes
Orbites
Rides
Corpulence








```
using System.Collections;
using System.Collections.Generic;
using UnityEngine;

[RequireComponent(typeof(MeshFilter))]
public class MeshDeformer : MonoBehaviour {
    Mesh deformingMesh;
    Vector3[] originalVertices, displacedVertices;
    Vector3[] vertexVelocities;
    float uniformScale = 1f;

    public float springForce = 20f;

    public float damping = 5f;
    // Use this for initialization
    void Start () {
        deformingMesh = GetComponent<MeshFilter>().mesh;
        originalVertices = deformingMesh.vertices;
        displacedVertices = new Vector3[originalVertices.Length];
        for (int i = 0; i < originalVertices.Length; i++)
        {
            displacedVertices[i] = originalVertices[i];
        }
        vertexVelocities = new Vector3[originalVertices.Length];
    }

                                // Update is called once per frame
                                void Update () {
        uniformScale = transform.localScale.x;
        for (int i = 0; i < displacedVertices.Length; i++)
        {
            UpdateVertex(i);
        }
        deformingMesh.vertices = displacedVertices;
        deformingMesh.RecalculateNormals();

    }
    public void AddDeformingForce(Vector3 point, float force)
    {
        Debug.DrawLine(Camera.main.transform.position, point);
        point = transform.InverseTransformPoint(point);
        for (int i = 0; i < displacedVertices.Length; i++)
        {
            AddForceToVertex(i, point, force);
        }
    }


    void AddForceToVertex(int i, Vector3 point, float force)
    {
        Vector3 pointToVertex = displacedVertices[i] - point;
        pointToVertex *= uniformScale;
        float attenuatedForce = force / (1f + pointToVertex.sqrMagnitude);
        float velocity = attenuatedForce * Time.deltaTime;
        vertexVelocities[i] += pointToVertex.normalized * velocity;

    }
    void UpdateVertex(int i)
    {
        Vector3 velocity = vertexVelocities[i];
        Vector3 displacement = displacedVertices[i] - originalVertices[i];

        displacement *= uniformScale;
        velocity -= displacement * springForce * Time.deltaTime;
        velocity *= 1f - damping * Time.deltaTime;
        vertexVelocities[i] = velocity;
        displacedVertices[i] += velocity * (Time.deltaTime/uniformScale);

    }

}
```



```
import processing.core.*;
import processing.data.*;
import processing.event.*;
import processing.opengl.*;

import oscP5.*;
import codeanticode.syphon.*;
import oscP5.*;

import java.util.HashMap;
import java.util.ArrayList;
import java.io.File;
import java.io.BufferedReader;
import java.io.PrintWriter;
import java.io.InputStream;
import java.io.OutputStream;
import java.io.IOException;

public class Scan3D_002 extends PApplet {



OscP5 oscP5;
int found;
float[] rawArray;
ArrayList<PVector> pvs;
ArrayList<PVector> pvs0;
int highlighted; //which point is selected
float xoff = 0.0f;

String[] pline;
String[] pnt;
String[] ptri;

int kk = 0;
int cc1;
int st = 0;

//--------------------------------------------
public void setup() {

  frameRate(30);

  rawArray = new float[132];
  oscP5 = new OscP5(this, 8338);
  oscP5.plug(this, “found”, “/found”);
  oscP5.plug(this, “rawData”, “/raw”);

  pvs = new ArrayList<PVector>();
  pvs0 = new ArrayList<PVector>();
  for(int i=0; i<66; i+=1){
    pvs.add(i, new PVector(width/2, height/2));
    pvs0.add(i, new PVector(0, 5));
  }
  textSize(8);
  noiseSeed(0);

  pline = loadStrings(“pline.txt”);
  pnt = loadStrings(“point.txt”);
  ptri = loadStrings(“tri.txt”);

  println(pnt.length+” : “+pline.length);

  syphonx_ini();
}


//--------------------------------------------
public void draw() {

  syphonx_draw();

  if(st==0){


  } else if(st==1){
    drawFacePoints1();

  } else if(st==2){
    drawFacePoints2();

  } else if(st==3){
    drawFacePoints3();

  } else if(st==4){
    drawFacePoints4();

  } else if(st==5){
    drawFacePoints5();

  }

  //PVector pcn = pvs.get(30);
  //translate(width/2, height/2, 0);
  //scale(2.0);
  //translate(-pcn.x, -pcn.y, 0);

  //saveFrame(“frames/#####.tif”);
```



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p. 050. Shu Lea Cheang, *Brandon*, Theatrum anatomicum installation, 1998–99, Waag Society, Amsterdam. Image courtesy of the Solomon R. Guggenheim Museum, New York.

p. 051. Shu Lea Cheang, *Brandon*, Theatrum exhibition view, 1998–99, Waag Society, Amsterdam. Image courtesy of the Solomon R. Guggenheim Museum, New York.

p. 051. Shu Lea Cheang, *Brandon*, Body of Evidence, 1998–99, Waag Society, Amsterdam. Image courtesy of the Solomon R. Guggenheim Museum, New York.

p. 052. Shu Lea Cheang, *Garlic=Rich Air*, 2002, Creative Time, New York. Image courtesy of the artist.

p. 052, below. Shu Lea Cheang, *Garlic=Rich Air*, exhibition view, The Art Happens Here: Net Art's Archival Poetics, New Museum, New York, 2019. Photo: Maris Hutchinson / EPW Studio.

p. 053. Shu Lea Cheang, *Agliomania*, 2008, Palazzo delle Arti Napoli, Italy. Image courtesy of the artist.

p. 054–055. Shu Lea Cheang, *Baby Love*, 2005, Palais de Tokyo, Paris. Image courtesy of Palais de Tokyo, Paris.

p. 056. Shu Lea Cheang, *Baby Work*, 2012, ZERO1, San Jose, US. Image courtesy of the artist.

p. 057. Shu Lea Cheang, *Baby Play*, 2001, NTT[ICC], Tokyo, Japan. Image courtesy of the artist.

p. 058–059. Shu Lea Cheang, *Kingdom of Piracy*, co-curated with Armin Medosch and Yukiko Shikata, Ars Electronica, Linz, Austria, 2002. Image courtesy of the artist.

p. 060–061. Shu Lea Cheang, *Mycelium Network Society*, with Martin Howse, Taro, Franz Xaver, Taipei Biennial 2018. Images courtesy of Taipei Fine Arts Museum.

p. 062–063. Shu Lea Cheang, *UKI Virus Rising*, Gwangju Biennale 2018. Images courtesy of the artist.

p. 064. Shu Lea Cheang, *I.K.U.* poster, 2000. Image courtesy of Uplink, Tokyo.

p. 065. Shu Lea Cheang, *Fluidø* poster, 2017. Image courtesy of the artist.

p. 066. Shu Lea Cheang, *Fresh Kill* poster, 1994. Image courtesy of the Airwaves Project.

p. 067. Shu Lea Cheang, *Wonders Wander* poster, 2017. Image courtesy of the artist.

p. 068. Shu Lea Cheang, *Casanova X*, *3x3x6*, 2019, film still, projection tower installation. Image courtesy of the artist.

p. 110–113. Shu Lea Cheang, *Casanova X*, *3x3x6*, 2019, film stills. Images courtesy of the artist.

p. 114–115. Shu Lea Cheang, *Sade X*, *3x3x6*, 2019, film stills. Images courtesy of the artist.

p. 116–119. Shu Lea Cheang, *Foucault X*, *3x3x6*, 2019, film stills. Images courtesy of the artist.
p. 120–123. Shu Lea Cheang, *B X*, *3x3x6*, 2019, film stills. Images courtesy of the artist.
p. 124–127. Shu Lea Cheang, *MW X*, *3x3x6*, 2019, film stills. Images courtesy of the artist.
p. 128–131. Shu Lea Cheang, *00 X*, *3x3x6*, 2019, film stills. Images courtesy of the artist.
p. 132–135. Shu Lea Cheang, *D X*, *3x3x6*, 2019, film stills. Images courtesy of the artist.
p. 136–137. Shu Lea Cheang, *R X*, *3x3x6*, 2019, film stills. Images courtesy of the artist.
p. 138–141. Shu Lea Cheang, *L X*, *3x3x6*, 2019, film stills. Images courtesy of the artist.
p. 142–143. Shu Lea Cheang, *FSB X*, *3x3x6*, 2019, film stills. Images courtesy of the artist.
p. 186–187. Shu Lea Cheang, *3x3x6* installation sketch, 2018–19. Image courtesy of the artist.
p. 188–189. Shu Lea Cheang, *3x3x6* installation sketch, 2019, drafted by Po-hsien Yang, system diagram by Escher Tsai. Image courtesy of the artist.
p. 190–191. Shu Lea Cheang, *3x3x6* projection tower installation, 2019, design and fabrication by Yao-jen Lai, Department of Mechanical Engineering, Tatung University. Images courtesy of the artist.
p. 192–193. Shu Lea Cheang, *3x3x6*, the cube, 2019, installation sketch drafted by Po-hsien Yang, system integration by Hsien-yu Cheng. Images courtesy of the artist.
p. 194–195. Adolphe Bertillon, *Tableau synoptique des traits physionomiques servant à l'étude du "portrait parlé,"* 1909, The Metropolitan Museum of Art, New York.
p. 196–197. Shu Lea Cheang, *3x3x6* 3-D avatar design, 2019, designed by Tim Wei. Image courtesy of the artist.
p. 198–199. Shu Lea Cheang, *3x3x6* 3-D avatar design, 2019, designed and coded by Tim Wei. Images courtesy of the artist.
p. 200. Shu Lea Cheang, *3x3x6* 3-D camera scan morph, 2019, designed and coded by Jason Lee. Image courtesy of the artist.

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Biographies

Shu Lea Cheang is an artist and filmmaker working with various art mediums and film formats, including installation, performance, net art, public art, video installation, feature length film, and mobile web series. Her artistic pursuits demonstrate an imagination and the desire to cross the boundaries of society, geography, politics, and economic structures, thus redefining genders, roles, mechanisms, etc. As a net art pioneer, her *Brandon* (1998–99) was the first web art commissioned and collected by the Solomon R. Guggenheim Museum in New York. From homesteading cyberspace in the 1990s to her current retreat to the post-netcrash BioNet zone, Cheang takes on viral love and bio hacks in her current cycle of works, including *UKI* (2009–ongoing) and *UNBORN0x9* (2019). http://mauvaiscontact.info

Paul B. Preciado is a writer, philosopher, curator, and one of the leading thinkers in the study of gender and sexual politics. An honors graduate and Fulbright fellow, he earned a MA in Philosophy and Gender Theory at the New School for Social Research in New York and a PhD in Philosophy and Theory of Architecture from Princeton University. From 2014 to 2017 he was Curator of Public Programs of documenta 14 (Athens / Kassel). He is the author of *Countersexual Manifesto* (Columbia University Press, repr., 2018), *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (Feminist Press, 2013), and *Pornotopia* (Zone Books, 2014) for which he was awarded the Prix Sade. He is currently Associate Philosopher of the Centre Georges Pompidou, Paris. His latest book is titled *An Apartment on Uranus* (Grasset / Anagrama, 2019).

Matthew Fuller has collaborated with Shu Lea Cheang on a number of projects, most recently the festivals of sleep, *Sleep48*, Stadtwerkstadt, Linz and *Sleep79*, C-LAB, Taipei. He is the author of *How to Sleep: The Art, Biology and Culture of Unconsciousness* (Bloomsbury, 2018) and *How To Be a Geek: Essays on the Culture of Software* (Polity, 2017), as well as coauthor, with Olga Goriunova, of *Bleak Joys: Aesthetics of Ecology and Impossibility* (University of Minnesota Press, 2019), and, with Andrew Goffey, *Evil Media* (MIT Press, 2012). He is Professor of Cultural Studies at Goldsmiths, University of London.

Dean Spade is an associate professor at the Seattle University School of Law. In 2002, he founded the Sylvia Rivera Law Project, a non-profit collective that provides free legal help to low-income people and people of color who are trans, intersex and/or gender non-conforming and works to build trans resistance rooted in racial and economic justice. He is the author of *Normal Life: Administrative Violence, Critical Trans Politics and the Limits of Law* (Duke University Press 2015). His video projects and writing are available at deanspade.net.

Jackie Wang is a black studies scholar, poet, multimedia artist, and Ph.D. candidate in African and African American Studies and History at Harvard University, specializing in race and the political economy of prisons and police in the US. She recently published a book titled "Carceral Capitalism" (Semiotext(e) / MIT Press) on the racial, economic, political, legal, and technological dimensions of the US carceral state. Her interest in this topic is rooted in her experience of having an imprisoned brother who was sentenced to juvenile life without parole as a teenager. She is the recent recipient of a fellowship at the Schlesinger Library, where she conducted research on the life and legacy of Angela Davis. She has also published a number of punk zines including *On Being Hard Femme*, and a collection of dream poems titled *Tiny Spelunker of the Oneiro-Womb* (Capricious).

作者簡介

鄭淑麗是藝術家暨電影導演，使用各種藝術媒材和電影格式創作，包括裝置藝術、表演、網路藝術、公共藝術、影像裝置、劇情片和行動網路劇等。她的藝術追求一種穿越社會、地理、政治與經濟結構疆界的想像與慾望，重新定義性別、角色、機制等。身為網路藝術先驅，她創作的《布蘭登》(*Brandon*，1998–1999) 為首件由美國紐約古根漢美術館委託製作及納入館藏的網路藝術作品。從上世紀90年代活躍於網路空間進行創作，鄭淑麗現則退居到「後網路崩毀」情境中、人體內「生物網」地帶，在當前系列作品中呈現了病毒愛與生物駭，包括《UKI》（2009迄今）及《UNBORNOx9》（2019）。http://mauvaiscontact.info

保羅・普雷西亞多身兼作家、哲學家與策展人，是性別與性政治研究的思想領袖之一。他於紐約的社會研究新學院獲得哲學和性別理論碩士學位，同時也是榮譽畢業生和傅爾布萊特學人，並於普林斯頓大學取得哲學與建築理論博士學位。他自2014年到2017年擔任第14屆文件展（卡塞爾／雅典）的公共活動策展人。他的著作包括《反性宣言》、《神農毒癮：性、藥物與生命政治》及《色情烏托邦》，並以後者於法國獲頒薩德獎（Sade Prize）。他目前是巴黎龐畢度中心的駐館研究學者，他的新書為《天王星公寓》。

馬修・富勒與鄭淑麗合作過許多計畫，其中最近一個是「睡眠節」系列的兩個作品，在奧地利林茲的施達特維爾克斯達特（Stadtwerkstatt）中心展出的《Sleep48》，以及在臺北的臺灣當代文化實驗場C-Lab展出的《Sleep79》。富勒的專書作品包括《如何睡眠：藝術、生物學，以及潛意識文化》及《如何做個極客：論軟體文化》。他還與奧爾加・葛利諾娃（Olga Goriunova）合著有《荒涼的樂趣：有關生態和不可能性的美學》，並與安卓・格菲（Andrew Goffey）合著有《邪惡媒體》。富勒是倫敦大學金匠學院文化研究教授。

迪恩・斯佩德為西雅圖大學法律學院副教授。他於2002年創立西爾維亞・里維拉法律計畫（Sylvia Rivera Law Project），是一為跨性別、間性以及／或者非常規性別的低收入和有色人種，提供免費法律協助的非營利團體，致力建立本於種族及經濟平等的跨性別反抗力量。著有2015年杜克大學出版社發行之《常規生活：行政暴力、批判性跨性政治與法律的限制》，關於他的錄像計畫及著作，詳見官網：deanspade.net

王桂桂是黑人研究學者、詩人、多媒體藝術家，以及哈佛大學非洲人與非裔美人研究和歷史系博士候選人，專攻美國監獄和警察的種族與政治經濟。她近期出版收錄於麻省理工學院出版社符號文本系列的著作《監禁之資本主義》，論及美國囚禁之種族、經濟、政治、法律與科技層面。她對於該議題的興趣，源於她有一個服刑中的自家兄弟，在青少年時期被判未成年人無假釋終身監禁。她最近榮獲史列辛格圖書館獎學金，於館內進行關於安吉拉・戴維斯（Angela Davis）的研究。她亦發表若干龐克誌，其中包括《身為剛婆》，以及夢詩歌選集《夢子宮的小洞穴探險家》。

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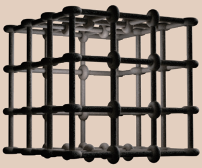
SHU LEA CHEANG 鄭淑麗

3x3x6 is the title of Shu Lea Cheang's project representing Taiwan at the 58th Venice Biennale and hosted at the Palazzo delle Prigioni—a Venetian prison from the sixteenth century in operation until 1922. 3x3x6 is also the standardized architecture of industrial imprisonment for "sexual criminals" and "terrorists" in the West: 3x3 meters, monitored by 6 cameras 24 hours a day. Shu Lea Cheang investigates historical reports based on ten cases of subjects incarcerated because of gender or sexual dissent and uses trans-punk fiction, queer, and anti-colonial imaginations to hack the history of sexuality as well as contemporary technologies of surveillance.

《3x3x6》是鄭淑麗代表臺灣參與第58屆威尼斯雙年展的作品主題，展場位於普里奇歐尼宮，它自十六世紀起至1922年都是威尼斯的監獄。3x3x6也是西方囚禁「性罪犯」和「恐怖分子」的標準化監獄建築結構：3x3平方公尺大小，二十四小時由六個攝影機監視。鄭淑麗審視歷史資料，揀選十件因性別或性歧異而被監禁的主體案例，採用跨龐克科幻、酷兒和反殖民想像去駭入性史，並同時駭入當代監控科技。

Edited by Paul B. Preciado with contributions by
Matthew Fuller, Dean Spade, and Jackie Wang

保羅・普雷西亞多 編著
馬修・富勒、迪恩・斯佩德與王桂桂 撰文



"One who makes no mistakes, makes nothing."
Giacomo Casanova

「**不犯錯的人一事無成**。」賈科莫・卡薩諾瓦

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